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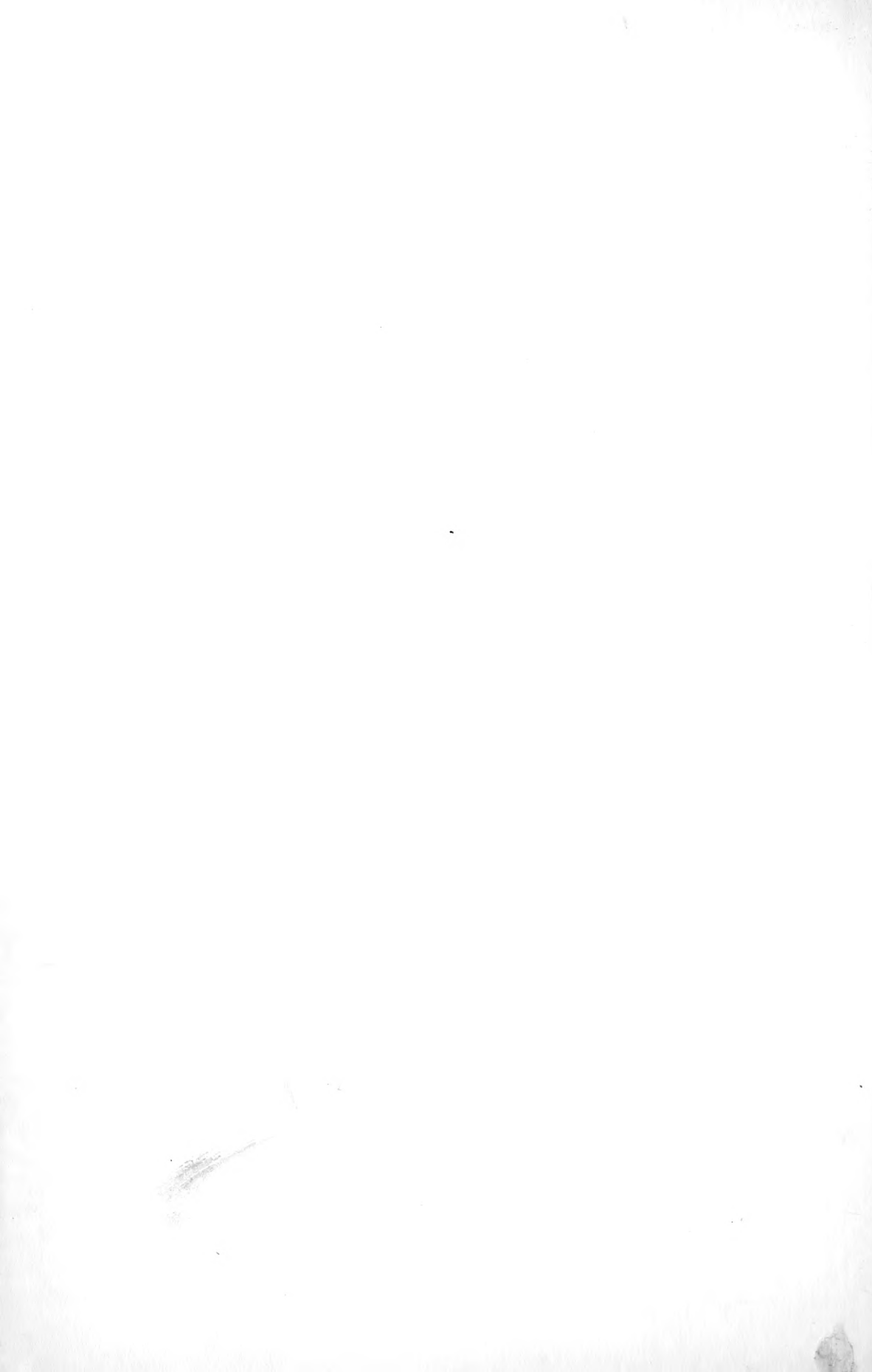
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THE  
CHRISTMAS ORATORIO

FOR  
CHORUS, SOLI AND ORCHESTRA

• • •

THE MUSIC  
BY  
JOHANN SEBASTIAN BACH

Translated and Adapted by the  
REV. J. TROUTBECK, D. D.  
From the Original German Text of  
St. Luke II: 1-21 and St. Matthew II: 1-12

EDITED BY MAX SPICKER

VOCAL SCORE

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## BACH'S CHRISTMAS ORATORIO

THE Festival of Christmas, as celebrated in the Reformed Church of North Germany, begins on the 25th of December and ends on the 6th of January. Such at least is old use, though many a professed Protestant and stout Teuton is now ignorant of the fact. It may come to pass, if the present course proceed of levelling times and tides, that Englishmen may forget the extent and limits of the Christmas season, bounded in front by the Nativity, and at the end by the Adoration of the Three Kings, which last some of us still commemorate by drawing for king and queen, and cutting for a ring into the twelfth-cake—Old Christmas Day, whose title is preserved, although the new style has changed the calendar. As yet, this passage has not arrived; and they who wish to conserve what is religious and what is homely of the merry season, together with those who aim at what is radically right once a year, which is all the year round, wish not for its coming. The German Festival particularly solemnizes the 25th, 26th, and 27th of December, New Year's Day, the Sunday after, and the Feast of the Epiphany, or the Wise Men's following of the star, or the dispersion of the light among the Gentiles.

The Christmas Oratorio was composed—so states an inscription in the handwriting of Bach's son on the original MS.—in 1734. This was five years after the production of the Matthew Passion, and was when the illustrious author was forty-nine years old. The six parts of the work are defined as being for performance respectively on the first, the second, and the third days of the Festival of Christmas, on New Year's Day

or the Festival of the Circumcision; on the Sunday after this; and on the Festival of the Epiphany.

There is as much of likeness of manner in the music of the Passion and the Christmas Oratorio as of unlikeness of character. Hence, the latter will best be described by reference to the other—best, at least, to those whose knowledge of the former work enables them to apply the comparison. Like that, this was composed for performance in church, as portion or in extension of a service to celebrate one of the chief occasions in the Christian year. Unlike that, this pertains not specially to the one saddest day of a season of lamentation, but belongs to the outspread period of the Christmas festivities, and comprises music of less than half-an-hour's duration for each of six days' several performances, illustrating the events which are joyously commemorated throughout the Christian Catholic Church and in every Christian homestead. The Passion is the grief-song which pours forth the lamentation of Christendom; the Oratorio is the jubilation which streams from the open heart at the moment when neighbourly love is rifest among Christian men. The opposite sentiments of penitence and exultation are contrasted in the two compositions, one may indeed say, sublimely; but the rejoicing is so earnest, so devout, so truly from the heart's depth, in the one, that it borrows sometimes the tears of sadness from the other, and shows at the happiest under the aspect of woe.

As in the great music of the Matthew Passion, and in that (which is inferior alone to it) of St. John's version of the same story, in the Christmas Oratorio the Gos-

pel narrative of the incidents the music glorifies is assigned to a tenor voice, and the part is designated the "Evangelist." Here, as in those other compositions, the narrative is broken by the entry of particular voices, choral or solo, to represent the persons, many or single, introduced in its course. As in those other cases, the narrative is interspersed with what have been called "reflective passages," but these are here in larger proportion to the whole than in those other works. The reflective passages are in two classes:—First, the Chorals, or popular hymn-tunes which every child in North Germany learns with its mother-tongue; and, with these tunes, such verses of the poems, also known to everybody, as bear upon the situations wherein the Chorals occur; second, setting of original verses in the forms of Choruses, Airs, Recitatives, and concerted pieces for two or more solo singers.

The part of the Evangelist has its main merit in its perfect declamation of the original words of the Lutheran version of Scripture. No translation could possibly substitute for these words at once the accepted English reading, the same number of syllables, words of the same or analogous meaning to identical notes, similar vowels to express the same feelings, and punctuation that admitted of breathing-points at the same periods of phrases. With diffident reluctance, be it avowed, there is one practical and effective objection to this portion of the music, which applies also to that of the Passion of both Evangelists, and which is infinitely to be regretted. This is the extremely wide compass of the voice-part, ranging often to a 12th or 13th in the course of one piece, together with the very free employment of the highest notes. The objection is less forcible in respect to the words to which the music was written, than to any words that can be adapted to the music; but the difficulty necessitates many a singer's modification of the notes to bring some of the passages within his pos-

sible capability. The accompaniment of the Recitatives is for the organ, or, very far better, the harpsichord as represented by the modern pianoforte. Its assignment to a single player judiciously leaves the vocalist the utmost freedom with his recitation; and the pianoforte is the preferable instrument, as not clouding the enunciation by continuous sound. The passages for chorus and for single singers are most poetically composed, and are instrumented so as to give the greatest life to their effect.

The harmonisation of the Chorals proves the author's infinite command of the powers of combination. Highly remarkable as it is for its musical beauty, it claims further admiration for its expressive fitness to the several situations in which these hymn-tunes occur. Some of the tunes are set plainly for the voices, with directions that certain instruments are to be in unison with each part, and the organ in unison with the whole. Supposing the tunes of these to be sung by the congregation, an instrument would be needed to make the harmony clear and to keep the voices in tune; but then, there would be a charm quite peculiar to the singers who had lifelong familiarity with the melodies, in finding their song supported by a substratum of harmony which gave vivid expression to the very notes they were uttering; and this charm would be extra to the pleasure everyone feels in singing a tune that he knows. It would be vain to substitute for the special effect, moral as much as musical, thus intended, the totally different process of singing at sight music before unknown, of which the voluntary executant would be as likely to take any other part as the principal melody, and from which a chaotic effect, rather than a multitudinous, would accrue. It was a fortunate device, when the Passion was produced under Mr. Barnby's direction, to substitute, rather, for the congregation's collective performance, a rendering of the Chorals, thus set, by the unaccompanied voices of the choir, with modifications of loudness and softness in

accordance with the verbal expression, producing thus the effect most delightful to all listeners, and the best compensation for that pleasure which can never be enjoyed in a country where the melodies are as unknown as their harmonic treatment. Other of the Chorals are arranged with figured accompaniment for the orchestra, and these stand out in strong contrast to those more simply set.

The other class of reflective pieces has a particular interest in every instance, and this class will be presently examined, from number to number, with the premise only that the melodic beauty and the expressive power rise often to a height that no musician of any age or school has yet exceeded. The words for this section of the work are not taken from Holy Writ, or from the standard Hymn Book of the Lutheran Church, but were supplied by a writer of Bach's own time. It belongs to a very poor order of literature, and is conceived in a tone of personality, as regards the principal figure, that must be distasteful to a large number of earnest and thoughtful hearers. One may marvel that the great artist could spend his thoughts on such a view of the subject—one may perhaps regret; but, to understand him, one must regard the matter in the light in which he regarded it and wonder the while that he could write such music to thoughts of such an order.

The orchestration of Bach eminently distinguishes his music from that of other writers, as much of his own time as of ours. His broad writing for string-instruments has the grand character which always belongs to the contrapuntal style, and is common to him and to other composers; but his treatment of wind-instruments is distinctive and remarkable. Sometimes he accompanies a piece with one, or two, or a choir of these, in combination with the organ or the bowed basses, and the effect—though changeless throughout, as when an organist holds to one choice of stops during an entire movement—is often most delicious

and always characteristic. To this end, Bach employs sometimes two flutes—the flute was a novel invention in his day—for which his writing is for the most part lower than the average of what we now hear, and the sound of the flute is consequently soft and sweet and gentle. He uses three kinds of hautboys, constituting a complete choir, or what in Tudor times used to be styled a “consort” of this class of instrument. Two of these are obsolete, the “oboè d’amore” and the “oboè da caccia,” and the other has been so improved in later days as to be far more extensively capable than of old. This modern hautboy amply represents as well the “oboè d’amore” as the unqualified “oboe” of Bach; and his second extinct instrument is efficiently replaced by our *cornò inglese*, *cor anglais*, *vox humana*, or English horn. He writes also for trumpets, generally three, and always in D. The freedom wherewith he treats the upper notes of this instrument surpasses that of Handel, and the passages in which he uses these high notes are florid in the extreme. An interesting subject for enquiry is the ancient compass and capabilities of the trumpet, which extends, however, very far wide of present limits; it now boots only to speak of the prominence above all other instruments the trumpet must have held a century and a half ago, when bowed instruments were less doubled, and the rest of a band was less numerous than in our time. Nowadays, separated as they are by quality of tone as much as by loudness from the entire orchestra, the three trumpets of Bach are distinctly prominent whenever they are used; but, with their companions the drums, when he wrote, their sound must by comparison have been overpowering, and majestic in the extreme.

As has been said, the Christmas Oratorio was designed for performance on six several days, to each of which one of its six Parts is appropriate. Yet, there is no saying whether by accident or intention, the six Parts seem naturally to divide themselves

into twice three, which is agreeably convenient for the performance of the oratorio as a whole, apart from ecclesiastical usage or requirement. Anticipating a practice which Mozart unexceptionally observed in common with many great musicians, but which others, in Bach's time and since, have disregarded, the complete work begins and ends in the same key. In the case before us that key is D. Moreover, each day's portion likewise begins and ends in the same key, and all these keys are, closely or remotely,

related to what may be accepted as the normal key of D. So, the first part is in D, the second in G, and the third in D; after which, with wider digression, the fourth Part is in F; the fifth is in A, and the sixth returns once more to the original D. This provision indicates that the oratorio is to be considered as a whole, though each division is in some sort complete in itself; and it is from this point of view that its detailed description is now attempted.

### Part I

The portion of the oratorio appropriated to the first day of the Festival of Christmas is highly jubilant in character—an irrepressible outburst, as it were, of the world's rejoicing. Especially must this be felt in the opening number, to which the clang of martial instruments, as much as the broad, exulting phrases for the voices, gives peculiarly an air of triumph. The majestic flourish of drums and trumpets that introduces this Chorus is eminently grand in its effect to us, and must have been far more so to those who first heard it, when these means of musical pomp were more rare in their use, and less familiar than now, therefore, to an audience. One may naturally wonder at the figure of speech which defines as "soldiers" the votaries of the religion of peace; yet wondering, one meets with this frequently in modern hymnology, and recoils perhaps from the strange misapplication. Here is, however, the music of the field without its weapons; no thought is prompted of bloodshed, vengeance, slaughter, hatred, the subjects that introduce the institution of soldiery and the objects that exercise it; the idea of joy is here to be expressed, and its expression is in the most sonorous and brilliant tones, just as to the

eye it would be in the most vivid and glittering colours. The music pictures a happy multitude, clad in gayest holiday gear, with ribbons streaming and holly-branches waving, tokens of gladness at the event the season celebrates, and of belief in its everlasting influences. Moulded in the form of a first and second part, with repetition *Da Capo*, the piece has the highest contrast of character in the central section, where the noisier orchestration is for a while discontinued, and the imitative writing for the voices gives to them a different kind of interest.

This festal beginning is followed by a narrative Recitative, set to the first verses of the second chapter of St. Luke's Gospel, which tell of the imperial decree for the taxation, and the consequent journey of Joseph and Mary to Bethlehem.

Nos. 3 and 4 are a movement of the description known in England as "accompanied Recitative," and an air, "Prepare thyself, Zion," for contralto. His treatment of it elsewhere, as much as here, seems to indicate a predilection of Bach for this voice, to which he assigns some of his sweetest, tenderest, most plaintive and most passionate strains. The present instance is full of

gentleness and love and hope. It is one of the many proofs that the minor key is not, as common prejudice assumes, necessarily pathetic in its expression. The evasion of the perfect cadence for a moment, by a digression into the key of F, and thence into that of D minor, with the return to the main key of A minor for the deferred close, is a charming expansion of the beautiful and most manifest melody; and the second Part, beginning at the words "Thou must meet Him," is as tuneful as the first, of which it is a continuance as necessary as it is natural.

The Choral, No. 5, "How shall I fitly meet Him," is arranged for four voices. Its melody has been made familiar here by its masterly settings in the Matthew Passion, where it is sung to the words, "O Lord, Thy love's unbounded;" and it is four times repeated in the course of that oratorio with varied harmony, according to the expression of the five several verses of the hymn, and the situations in the history these are chosen to illustrate. A chief interest of the present piece lies in the totally different treatment of the tune from all of those five. The end, upon a half-close, is inconclusive in effect, and thence has a great power of suggestion as to what may be the result of man's meeting with the Saviour. This power of suggestion, of raising images in the mind besides that immediately presented, is one of the subtlest, and indeed one of the highest attributes of art, and it pertains more specially to music than to either of the other forms of poetry. Bach was a great master of it, and has rarely surpassed the delicacy of its present application.

No. 6 proceeds with the narration in the Gospel text, telling of the birth of Our Lord.

Upon this follows a Choral, "For us to earth He cometh poor," which is distinguished by special treatment. The tune, according to the freedom that composers of all times have allowed themselves in respect to these ancient themes, is written in  $\frac{3}{4}$

time, a variety that pleasantly relieves the more usual duple division of notes. The tune is assigned to sopranos only, with a figured counterpoint for the orchestra, and it is interspersed with interludes in recitative for a solo bass, which comment upon and enforce the text of the hymn. The sense of trust is well indicated by the appended words, "Kyrie eleison," set in monotone. There is extraordinary beauty, even for Bach, in the prelude or opening symphony, which is repeated at the close—a sign that the author, who most rarely gives a complete strain twice, himself felt its charm. The last four measures of this are notable no less for their loveliness than for the identity of their harmonic progression with that in one of the best and longest known in this country of the songs of Schubert, one in the series of "The Fair Maid of the Mill," in which the passage stands to iterations of the words, "Thine is my heart." The coincidence of the peculiar and delicious use of the chromatic supertonic harmony which this includes, in the two writers, is the more remarkable, because there is little likelihood that Schubert can have met with the work of his great predecessor.

No. 8 is a bass Air, extolling in apt musical phrases the greatness of our earth-born Lord, and honouring with fit contrast His lowliness who lies couched in a manger. The song is full of animation, and makes its stand as much by its individual merit as by its strong relief to the surrounding pieces.

The concluding number of this first division is a Choral, "Ah! dearest Jesus," set for four voices, with orchestral accompaniment, which brightens its effect without elaboration, and carries on the jubilant character of the opening chorus. The three trumpets and the drums of the first number are here employed again, and unity of character is thus maintained throughout the Part by the prevalence of one quality of tone, as much as by the sequence and coherence of ideas.



The Second Part begins with a symphony picturing the shepherds on their night-watch. A Pastoral Symphony this is truly, in respect of its quiet, gentle, passionless character, and it follows so far conventional notions of shepherd-life, that it is in  $12/8$  time, with four smoothly-flowing triplets in a measure. It differs, however, from the instrumental movements by Corelli and Handel, that illustrate the same incident, so far as may be possible for anything, having the same subject and means of expression, to differ. It makes no allusion to the traditional Pifferari tune, which is prominent in both these pieces; but it is quite as melodious, quite as sweet, and quite as true to the purpose. Silvered by the silent moonlight, earth seems to sleep in the lap of peace, in token of the universal rest this night should have initiated.

No. 11—the numbers run continuously through the whole work—resumes the Gospel narrative with the words “And there were shepherds,” in the wonted Recitative for tenor.

Reflective upon this is the Choral, “Break forth, O beauteous, heavenly light,” which is harmonised, as are all the selections from Lutheran hymnody, with exquisite fitness to the situation whereon it is brought to bear.

St. Luke's text is resumed in No. 13, the words of the Angel, “Be not afraid,” etc., being distinguished from those of the narration, which stand in the third person, by being assigned to another voice, a soprano, after the manner of all the personal passages of the two Passions by Bach, and in very far earlier precedent. The solo of the Angel is exceptionally accompanied by the orchestra, as are all those of Jesus in the Matthew Passion, seemingly to distinguish the divine personality from the narrator, and from all the human speakers, with more or less the same purpose that induced the

old masters of pictorial art to invest the head of the Saviour with a glory.

An accompanied Recitative for bass, “What God to Abraham revealed,” like all the similar pieces, is quite apart in character from the narration, as much in the vocal phraseology as in the manner and fullness of the accompaniment. It introduces the tenor air “Haste ye! shepherds,” a grateful, lively, but dignified exhortation, which applies as much to all men in all ages as to the watching pastors of the flocks of Bethlehem—an exhortation to meet the Saviour with cheerful, hopeful and loving hearts.

“And this shall be a sign” (No. 16) pursues the narrative as before, and makes way for the Choral “Within yon gloomy manger.”

The Recitative for bass, most delicately accompanied by wind-instruments, compares the shepherds, who are now to welcome the new-born babe, with that revered shepherd of old to whom was made the first revelation of His advent. Here follows a piece of such exquisite beauty as has never been surpassed, if ever equalled even by the same master-hand. Bach's fondness for the contralto voice has not been evinced more appropriately than in his choice of its tenderest of tones for the embodiment of his loveliest of ideas in the number before us. It is a Cradle-Song addressed to the sleeping Christ, that seems in its soothing sweetness to sing away all possibility of trouble, and to promise endless repose. The charm of the music is a subject to which no words can do justice. The sustained notes of the voice through the streaming melody of the instruments are lulling in their effect, and the motherly tenderness breathed through the whole must win its way to every sympathetic heart. This exquisite song, curious as the fact may seem, is portion of a dramatic cantata called “The Choice of Her-

cules," written by Bach in honour of the Prince of Saxony, and performed in 1733, the year prior to the composition of the oratorio in which it is pertinently incorporated.

A Recitative tells of the appearance of the heavenly host around the Angel, and the song of this multitude is then presented in a Chorus (No. 21), not in the concise form of the *Turbæ* of ancient Latin use, which is but little extended in the exclamations of the populace that intersperse the two Passions, but constituting a largely developed and highly elaborated movement. The many-voiced choir is picturesquely figured in the imitative entries of the several parts. The long sustension of the successive bass notes, B, E, and A, with the hush of all the orchestra, successfully paints the idea of "Peace on earth;" and the recurrence of the *pianissimo* at the end of the piece, after a

renewal of the fugal character that precedes it, cannot fail of its impression.

The concluding numbers are an invitation, in accompanied Recitative for bass, to unite with the angelic singers, and a Choral celebrating the Redeemer's praise; the florid orchestration that accompanies this last being a reminiscence of the symphony that opens the Part, a renewal of the pastoral character that initiates this division of the work. It is a great means in a musician's hands, this, of unifying several pieces in an outspread work, by recurring to one in a later situation, whose purpose may be illustrated by the allusion; and it is interesting to note that this device, often supposed to be peculiar to modern art, was happily applied by the master who anticipated everything which after-writers have been thought to originate.

### Part III

The pompous instrumentation of the music for the first day of the Festival is resumed in that for the third; and, with it, the jubilant character, as contrasted by the greater tranquillity that marks the Second Part. The opening chorus is truly tuneful, and by no means wanting in the harmonic interest that always invests the music of the master; its rhythm is most obvious, and its impression accordingly easy.

In Nos. 25 and 26 is related how, on the Angel's departure, the shepherds agreed to go to Bethlehem, they being personified in a short animated Chorus to the words of their interlocution. An accompanied Recitative for bass leads to the Choral "The Lord hath all these wonders," to which the florid accompaniment of the flute gives special interest. In this again the appended words "Kyrie eleison" (Lord, have mercy), with the close upon the dominant chord to

which they are set, give a distinctive effect to the termination.

The Duet for soprano and bass (No. 29) is rich in the intertanglement of the two voice-parts, which give each additional interest to the other. This piece is eminently fit for private performance, and may be turned to such account by any singers who can feel its charm.

The words of the Evangelist are resumed in a tenor Recitative, telling how all men marvelled at the shepherds' story, but Mary pondered in her heart the wonders which had befallen her. The reflective passage upon this text, an air for contralto, "Keep, oh, my heart," is another example of the composer's sympathetic treatment of the female low voice; and its combination here with a solo violin, seems to draw further tenderness from its tones than that wherewith it is naturally endowed. Like

the piece for the same voice and instrument in the Matthew Passion, "O Lord, have mercy," this air is in B minor, and it proves as much the versatility of a key as of the human and mechanical means of sound, that the two are totally unlike in character and expression. The sentiment of maternal pride, most gentle in its exultation, is continued in the ensuing accompanied Recitative for the same voice; and the scene culminates in the Choral "Thee with tender care I'll cherish," which is simply set for the voices.

In the Recitative (No. 34), the tenor voice, which permanently represents the Evangelist, tells of the return of the shepherds; and the final Choral transfers to us, who participate in the performance of the work, their song of rejoicing. This piece,

however, is not strictly final, for the opening Chorus of the present Part is now to be repeated, so that the music for the third day closes as it begins; and closes—also in respect to the orchestral colouring, as that for the entire Festival commences—with the joyous sounds of drums and trumpets. The three Parts thus concluded complete in some sort the first of two larger divisions of the work. They refer, as has been shown, to the immediate Feast of Christmas; whereas the three following celebrate the dispersed later festivities of the season; and they are technically connected by the consecution of keys, the 1st and 3d beginning and ending in D, and the 2nd—as if it were an episode between the other two—opening and closing in G.

## Part IV

The Fourth Part especially represents the feeling of devotion. The music is distinguished from all that has gone before by being set in the key of F (so at least it begins and ends), the intervening pieces being, as in the previous Parts, in keys closely related to the principal; whereas, that of the foregoing divisions of the oratorio is all in sharp keys. Even upon persons with an uneducated musical sense, this broad change of tonality would give a new character to the music that was to follow, were the several Parts performed in direct succession on the same occasion; but it could little influence the effect, even upon thoroughly trained and most sensitive musicians, if heard, as was designed, on New Year's Day, four days after the first three Parts, when all impression of the key and its colouring must have passed out of the minds of the hearers. Nowadays, and in England particularly, the work is likelier to be given entire in one performance, than to be spread

over the period from Christmas to Twelfth Day, and hence we may enjoy an effect from the tonal arrangement, which the audience for whom the oratorio was originally planned must have missed. We now come to the Festival of the Circumcision, wherein is embodied the idea of worship as cheerful as it is devout. The first Chorus calls upon men to fall down and adore the Saviour of our race. Its design is progressive, not having the repetition *Da Capo* which was common, though certainly not necessary, in compositions of the time, and whose absence distinctly lightens the effect of the whole. This whole is remarkably melodious, and it has a feature so prominent that the movement is obviously characterised thereby, namely, a long-sustained note in one or other of the parts—first F for the basses, then C for the sopranos, then F for the altos, and C at last for the tenors—through the moving harmonies of the other voices. This gives delightful repose to the

general effect, and shows the tranquillity of spirit that is associated with the act of reverence.

In No. 37, the Evangelist tells of Our Lord's Circumcision; and of his receiving, according to the Angel's prediction, the name of Jesus, or Saviour. Following this is a piece of somewhat curious structure; it is an *Arioso*, so called, for soprano, or a continuance of melodious phrases that, while quite rhythmical, constitute not a complete melody. This *Arioso* is preceded, accompanied, and followed by passages for bass in recitative. "Emmanuel, beloved name," begins the latter, declaring how, in death as in life, this name and our faith in it are our unfailing safeguard; while the soprano sings "Jesus, Thou that for me livest," revealing, as it were, an under-current of thought to the uttered contemplations. Bach has employed various devices for the presentation of a twofold thought, of which none better realises the idea than the present; notice, for example, several numbers for solo voices, with chorus, in the Matthew Passion, and the opening piece of that great work, where the means employed are the counterpoint and interludes, of the instruments and eight vocal parts, to the Choral, which is sung by a ninth set of voices wholly independent of the others. The pleasure he must have taken in such double expression is peculiar to a mind so complicated as his own; if, in any but his own, the power of entertaining simultaneously a substance and its shadow can have been so highly developed. We, however, who could not have conceived this intricate design, may observe and take full delight in its happy realisation.

The soprano Air (No. 39) is a charming thought, most charmingly set forth. Addressing the Saviour, it asks again and again questions ending, one with "Nay," another with "Yea," and an echoing voice, as if that of the mighty Healer of sorrows, repeats from a distance the final word, answering thus the enquiry with comforting assurance;

and then this voice is reëchoed by an instrument, confirming with delicate tenderness the peace-giving power of the first answer. The hautboy, with the organ, accompanies the principal voice, and has the second response to the question, and the effect of the whole is one of the most ethereal that can be imagined. This is a far simpler application of the twofold purpose than any of those to which allusion has just been made, and the purpose is accordingly more transparent here and more easily appreciable. If fortunate in its performance, this piece must command the sympathy of an audience, and fix itself on the recollection.

No. 40 is another specimen of the ingenious weaving of Recitative for the bass voice into the woof of an *Arioso* for the soprano, and with the same successful purpose of showing the course of an inward thought which underlies an uttered expression.

We have, then, a singularly grand Air for tenor, "'Tis Thee I would be praising," which is so elaborately accompanied that, with smallest modification, it might be converted into a Chorus of many parts. The florid subject for the solo voice is answered by the instruments with such closeness and variety and constancy, that it may almost be said to form the basis of a fugue, which is formally worked in the orchestra. It is of the grandest character, and grandly delivered by a grand voice will give noble expression to the sentiment.

The last piece in this Part is a Choral, with florid interludes wrought upon a figure that is independent of the vocal melody, and it is accompanied with a constantly moving bass. Moreover, it is set in triple time. It is astonishing what variety the master makes out of these old tunes, and how he always freshens their interest. In the present Part, there is no instance of a hymn-tune being accompanied note against note, and the absence of this simple form makes one recollect with pleasure its excellent effect in other places.

## Part V

The Fifth Part of the work is appropriated to the Sunday after New Year's Day. Quitting the Gospel of St. Luke, the narrative portion turns to the second chapter of St. Matthew, wherein is recounted the coming of the Wise Men to Herod, and their consulting the Hebrew authorities as to the predicted place of the Nativity. The opening number is a Chorus, which strangely reminds one of the manner of Handel—a coincidence that is chiefly worthy of remark as proving that, while the idiom of the age necessitated certain identities in the style of all contemporaneous musicians, the two greatest of them all had each such distinctive characteristic features that one instantly perceives the slightest leaning of either to the ways of the other. The materials of this piece are, firstly, a kind of double subject, in which the soprano and bass voices begin with one melodic motion, and are presently joined by the alto and tenor with another, the vocal distribution being reversed in the repetitions of the theme, and a parallel division of the wind and bowed instruments being employed in the orchestral interludes; and, secondly, a fugal point, whose answer is not strict nor its development extensive. The form is an alternative First and Second Parts, the latter of which, as is frequently the case in movements so framed, consists of some further working of the ideas presented in the First Part. "Glory to God Almighty" is the opening of the text, whence may be gathered the general expression of the music; but glorification is rendered in the breadth of the phrases rather than in the noise or even fullness of the instrumentation; and this Chorus is an instance, of which the vocal music of Bach has many, of how great is the power of contrapuntal writing as compared with that in which the voices sing for the most part together in notes of equal length. The

acoustical reason for this would be difficult to surmise, seeing that it is the reverse of what might be expected by one without experience; but facts supersede argument, and cruelly crush philosophy whenever philosophy has not reached the bottom of its subject.

The choruses of Handel, and of every other writer for voices, prove this as much as do those of our author. The slow eight-part introductory movements in "Israel in Egypt," like the Chorals interspersed throughout the works of Bach, are grandly massive, it is true; but the real power—to repeat the definition that appears best to express the present meaning—of the choir, the fullness of tone that travels into all corners of a spacious building, the genuine majesty of sound, springs from that class of writing wherein every part has a melody independent of the others, with shorter or longer notes than they, and with a rhythm as different from theirs as is its accentuation. To make the voices of a choir sound many, let them sing a fugue or piece in which the parts are figuratively contrived in relation to each other; this is an axiom upon which every young writer may rest his total trust.

The Evangelist, represented by the tenor, resumes the story. Breaking in upon this, after the manner in which the multitudinous pieces intersperse the narrative in other works framed on the same model as the present, is a Chorus of the Wise Men, enquiring where the new-born King may be found; and, although the words stand not in the Scriptures, the same terse, dramatic manner vivifies them in the setting as those elsewhere given on Gospel authority, and the amplification of the text is justified by the effect. Interrupting the many-voiced question, an alto Recitative exclaims, "Seek Him within my breast," and tells of the peace which is His harbinger. The scene

so it may be defined—is closed by a Choral, plainly harmonised as to counterpoint, but somewhat curiously as to the choice of chords and the keys through which it ranges.

An Air for bass (No. 47), in the key of F sharp minor, is a prayer for light to the heart; to which the minor form of the key gives earnestness of expression, but not melancholy. The ingenuity is conspicuous wherewith the bookwright has seized every suggestion of the sacred text upon which to found a comment that appropriates the situation to modern Christians, whose creed is transplanted to our northern regions from the sunny slopes of Palestine; and the genius is wonderful that has breathed a living soul into the half-metaphors, half-dogmas, of the German libretto, and thus given them a voice that speaks to the very heart of men.

Then the Evangelist resumes, telling how Herod and all Jerusalem were troubled. As different in the depth of their expression, as in the manner of their accompaniment, are all the reflective pieces of Recitative from those which relate the circumstances of the story. This is made obvious in the interrogatory for the alto, as to why we should be troubled at the thought that the Lord is nigh who brings us comfort and hope, as opposed to the matter that surrounds this episode. The narrative is continued to the effect that Herod consulted the Scribes and Pharisees, who quoted ancient prophecy to assure him that Bethlehem should be the birthplace of the Messiah; and these words of the learned are set to a kind of melody, quite rhythmical, but of

the formal, rigid cast that would fit it to stand, from generation to generation, among foresayings that may not be disputed.

It is rare in Bach to meet with a piece for three solo voices, but here (No. 51) is a specimen. In this Terzetto the soprano begins with an expressive melody, "Ah! when shall we see salvation?" with which in turn the tenor also enters, when it is involved in the counterpoint of the other voice. These two change and interchange the principal part and the counterpoint throughout the composition. Anon, the contralto introduces a distinctly different theme, "Peace, for surely this is He," and this part maintains its independence of the other two, the word "Peace" being often brought as response to their complaining "Ah!" the interest of each subject never being allowed to fail. To add to the complication of the three vocal parts, there is an *obbligato* accompaniment for a solo violin, spread over a wide extent of compass, which enriches but not confuses them.

The contralto Recitative (No. 52) declares, still pursuing the thought just enunciated, that the heart of man is the Redeemer's throne; and the final Choral (No. 53) meekly protests the unworthiness of the seat for Him who should rule therein. This division closes as it begins, in the key of A, contrasted strongly in tonality to the last preceding part, but having, like that, affinity to the master-key, D, which controls the entire oratorio. Part V contains many incidents for admiration; but, popularly speaking, it is perhaps the least attractive portion of the work.

## Part VI

The festive character of the music for the first and third day is renewed in that for the Festival of the Epiphany, the sixth and last division of the oratorio. It is not only

that we have the glittering, rejoiceful tone of the trumpets and drums in the opening and closing numbers, but the jubilant spirit of which they are the voice now again shines

forth in fullest brightness. The first Chorus (No. 54) triumphantly, with faith as firm in His will as in His power, exhorts the Lord to defend us against the assaults of our foes. Amid all the grandeur of this movement, two incidents, each several times repeated, particularly strike the attention with their extreme modernness of character and their extreme beauty of effect. The bass progression with the harmony indicated by the figures

#6 ♯6 ♯7 #6  
 ♯5 4 4  
 #F 2 #D E  
 E

is one that may be found, indeed, in many a composition of yesterday; but, not to speak of its rare, or perhaps unique, employment a century and a half ago, its equally unexpected and brilliant effect in this situation is not excelled by any employment of the same course of chords in the latest writings, and its climax to a full close in the key of A major is most noble. Again, the bass progression

6 7 6  
 ♭B ♯5 #F  
 #3  
 E

being shown by the context to be in the key of D major, is one of the gorgeous anticipations of the extremest use of chromatic harmony in the present day, which prove those mighty giants of the past to have stood, as it were in the clouds, overlooking all time to come, and proving that, whatever of good effect has since been produced, was foreseen, and indeed foreshadowed by them. These giants were Purcell, Handel, and Bach, for whom there are no words of sufficing reverence.

The Evangelist proceeds, relating how Herod sent for the Sages; his words of enquiry of them, and his declaration that he will follow them and worship, being allotted, as in all like cases, to another voice. The Recitative for soprano, assuming the purpose of the king to be feigned, addresses

him as the type of evil; and the ensuing Air, "Naught against the power He wieldeth," symbolises man's helplessness against ill, if he be unassisted by heavenly support.

Nos. 58 and 60 pursue the Gospel story as to how the Wise Men made their offerings and, in obedience to a preternatural warning, departed without returning to the Jewish King. They are divided by the Choral, "Beside Thy cradle," which brings the act of worship and sacrifice home to us, who are reminded of the first oblations to the infant Deity. The tenor for a second time leaves the part of the Evangelist, and, in an accompanied Recitative, shows the unconcern we should feel at the departure of external riches, so long as we retain the priceless treasure of divine love. This leads to one of those pieces which are prominent amid the constant beauty of the whole, the Air in B minor for the same voice, "Ye foes of man," which, with deep feeling and entire sincerity, defies all might against one who is guarded by the shield of faith. A curious point of harmony marks the chief theme of this piece, the theme which begins it and is many times repeated in its course. There is a succession of 6ths

B D #C #A  
 D #F E #C

which naturally enough fits over a B bass; but then it is given again, over G in the bass, in spite of the sharp F, when it is followed by D bass, bearing a first inversion, and the effect is as good as the progression is rare. In the beginning of Mendelssohn's Octet for string-instruments is a like retention of the dominant note over a chord of the sub-median, with a like leap from the bass note; and it is interesting to trace this prominently beautiful thought to its possible prototype.

No. 63 is somewhat like in structure to the last piece but one in the Matthew Passion. It is a Recitative, so styled, for the four solo voices; which, entering successively with the same phrase, are combined in constantly fuller and fuller harmony.

The music does some sort of violence to its definition, seeing that it is not possible, or, indeed, desirable of performance otherwise than in measured time; yet it justifies the title, *Recitative*, inasmuch as it is not rhythmical, and declaims its four brief sentences, rather than sings them to a distinct melody. It is an introduction to the Choral that closes the entire work, which has the same melody as No. 5 in this oratorio—the melody that has now become familiar to English ears, from its use several times in the *Matthew Passion*. The tune is here employed as a song of triumph, to which end it is embroidered with interludes and counterpoint of exulting brightness, including the flourish of trumpets and drums, and passages that best bring out the tone of all the other instruments; and it peals from amid this din of joy, as would thunder peal through the turmoil of the elements, were thunder the voice of gladness instead of destruction. To compare its settings, as “Now, vengeance,” with that as “How shall I fitly,” is eminently interesting; but to extend the comparison to the five settings in that other work of Bach, and especially to compare the present grand outburst of joy with the last of those five, “If I should e’er forsake Thee,” that most pathetic of all musical expressions of grief, displays perhaps

the versatility of the tune, and certainly the mighty power of the master.

The Christmas Oratorio is of a nature, speaking of the music, to take quicker and firmer hold of popular attention than could the *Passion*, since it not only contains the joyous element which is entirely absent from the other, but also possesses far greater variety and contrast. A portion of it was publicly performed in 1868 at a concert of the Royal Academy of Music, under the direction of Mr. W. G. Cusins, and a portion also at one of the Concerts of Ancient and Modern Music at another period, under Herr Schachner’s direction. (Parts I and II were sung at Boston, Mass., by the Handel and Haydn Society, in 1877.) It was first offered to a London audience in a shape approaching completeness, at a Concert of Mr. Barnby’s Choir, which he conducted, on the 15th of December, 1873, when its reception warranted the above surmise, and gave fair ground to expect that it may become here a great and permanent favourite. The world must be the better and the wiser for familiarity with this noble music, and the double opportunity to hear it and to read it is most propitious to a true and wide knowledge of its beauty.

G. A. MACFARREN.



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# Christmas Oratorio

1

## Part I

On the First Day of the Festival of Christmas  
No 1. "Christians, be joyful"

Chorus

J. S. Bach

Edited by Max Spicker

Allegro moderato (♩ = 92)

Piano

The musical score is written for Piano and Chorus. The Piano part is in G major, 3/8 time, and begins with a forte (f) dynamic. The Chorus part is in G major, 3/8 time, and begins with a trill (tr) on the first note. The score consists of six systems of music, each with a Piano staff and a Chorus staff. The Piano part features a continuous, flowing melody with many sixteenth and thirty-second notes. The Chorus part features a more rhythmic melody with many eighth and sixteenth notes. The score is marked with various musical symbols, including trills (tr), slurs, and dynamic markings (f). The tempo is marked as Allegro moderato with a quarter note equal to 92 beats per minute (♩ = 92). The score is edited by Max Spicker.



**A Soprano**  
Chris - tians, be joy - ful, and praise your sal - va - tion,

**Alto**  
Chris - tians, be joy - ful, and praise your sal - va - tion,

**Tenor**  
Chris - tians, be joy - ful, and praise your sal - va - tion,

**Bass**  
Chris - tians, be joy - ful, and praise your sal - va - tion,

**A**

The piano accompaniment for the first system features a right hand with chords and trills, and a left hand with a simple harmonic accompaniment.

Chris - tians, be joy - ful,

Chris - tians, be joy - ful,

Chris - tians, be joy - ful,

Chris - tians, be joy - ful,

The piano accompaniment for the second system continues with a right hand featuring chords and trills, and a left hand with a simple harmonic accompaniment.

B

Chris-tians, be joy - ful, and praise your sal - va - tion, Sing, — for to -

Chris-tians, be joy - ful, and praise your sal - va - tion, Sing, — for to -

Chris-tians, be joy - ful, and praise your sal - va - tion, Sing, for to -

Chris-tians, be joy - ful, and praise your sal - va - tion, Sing, for to -

B

day your Re - deem - er is born;

day your Re - deem - er is born; Cease — to be

day your Re - deem - er is born; Cease — to be fear - ful, for -

day your Re - deem - er is born; Cease —

C

day your Re - deem - er is born;

day your Re - deem - er is born; Cease — to be

day your Re - deem - er is born; Cease — to be fear - ful, for -

day your Re - deem - er is born; Cease —

C

Cease — to be fear - ful, for - get la - men - ta - tion,

fear - ful, for - get la - men - ta - tion, cease — to be

get la - men - ta - tion, cease — to be fear - ful, for -

— to be fear - ful, for - get la - men - ta - tion, cease —

cease to be fear-ful, for - get la - men - ta - tion, for -  
 fear - ful, for - get la - men ta - tion, cease  
 get la - men - ta - tion, cease to be  
 to be fear - ful, for - get  
 get la - men - ta - tion, for - get, for - get la - men -  
 to be fear-ful, for - get yea, for - get la - men -  
 fear - ful, cease to be fear - ful, for - get la - men -  
 la - men - ta - tion, for - get la - men -  
 ta - tion, cease to be fear - ful, for - get la - men -  
 ta - tion, cease to be fear - ful, for - get la - men -  
 ta - tion, cease to be fear - ful, for - get la - men -  
 ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, Haste with thanks - giv - ing to

ta - tion, Haste with thanks - giv - ing to

ta - tion, Haste with thanks - giv - ing to

ta - tion, Haste with thanks - giv - ing to

greet this glad morn!

greet this glad morn!

greet this glad morn!

greet this glad morn!

Christians, be joy-ful,

Christians, be joy-ful,

Christians, be joy-ful,

Christians, be joy-ful,

and praise your sal - va - tion, Chris - tians,

and praise your sal - va - tion, Chris - tians,

and praise your sal - va - tion, Chris - tians,

and praise your sal - va - tion, Chris - tians,

be joy - ful, Chris-tians, be

be joy - ful, Chris-tians, be

be joy - ful, Chris-tians, be

be joy - ful, Chris-tians, be



joy - ful, and praise your sal - va - tion, Sing, for to - day your Re -  
 joy - ful, and praise your sal - va - tion, Sing, for to - day your Re -  
 joy - ful, and praise your sal - va - tion, Sing, for to - day your Re -  
 joy - ful, and praise your sal - va - tion, Sing, for to - day your Re -

deem - er is born; Cease  
 deem - er is born; Cease to be  
 deem - er is born; Cease to be fear - ful, for -  
 deem - er is born; Cease to be fear - ful, for - get la - men -

to be fear - ful, for - get la - men - ta - tion, cease  
 fear - ful, for - get la - men - ta - tion, cease  
 get la - men - ta - tion, cease to be  
 ta - tion, cease to be fear - ful, for -

8

cease to be fear-ful, for - get la - men - ta - tion, for -  
 to be fear - ful, cease to be fear-ful, for -  
 fear-ful, for - get la - men - ta - tion, cease to be

get la - men - ta - tion, for - get la - men -  
 get la - men - ta - tion, for - get, yea, for - get la - men -  
 fear - - - ful, for - get, yea, for - get la - men -  
 fear - - - ful, for - get la - men -

ta - - - tion, cease to be fear - ful, for - get la - men -  
 ta - tion, cease to be fear - ful, for - get la - men -  
 ta - - - tion, cease to be fear - ful, for - get la - men -  
 ta - - - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, cease to be fear - ful, for - get la - men -

ta - tion, Haste with thanks - giv - ing to

ta - tion, Haste with thanks - giv - ing to

ta - tion, Haste with thanks - giv - ing to

ta - tion, Haste with thanks - giv - ing to

*Fine I*

greet this glad morn! Come, let us

greet this glad morn! Come, let us wor - ship and fall down be -

greet this glad morn! Come, let us wor - ship and

*Fine I*

*p*

greet this glad morn! Come, let us wor - ship and

Come, let us wor-ship and fall down be-fore  
 wor-ship and fall down be-fore  
 fore Him, come let us wor-ship,  
 fall down be-fore  
 Him, and fall down be-fore  
 come, let us wor-ship, come, let us  
 Him, and fall down be-fore Him,  
 Him, and fall down be-fore Him, come, let us wor-ship and fall down be-fore Him, come, let us  
 Him, and fall down be-fore Him,

come, let us wor - ship and fall  
 - ship be - fore Him, come, let us wor -  
 wor-ship and fall down be - fore  
 come, let us wor - ship, come, let us wor -  
 down be - fore Him, come, let us wor -  
 - ship, come, let us wor -  
 Him, come, let us  
 - ship and fall down be - fore  
 ship and fall down be - fore Him,  
 - ship and fall down be - fore Him,  
 wor - ship and fall down be - fore Him,  
 Him, and fall down be - fore Him,  
 p

The first system of the piano accompaniment features a treble and bass staff. The treble staff contains a series of chords and moving lines, while the bass staff provides a steady accompaniment with eighth and sixteenth notes. The key signature is one sharp (F#), and the time signature is 4/4.

The second system continues the piano accompaniment. It includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano). The bass staff has a prominent eighth-note pattern.

The third system of the piano accompaniment shows a continuation of the musical themes. The treble staff has more complex chordal structures, and the bass staff maintains a consistent rhythmic foundation.

**L f**

Let us with voic-es u - nit - ed a - dore Him, let us with

**f**

Let us with voic-es u - nit - ed a - dore Him, let us with

**f**

Let us with voic-es u - nit - ed a - dore Him, let us with

**f**

Let us with voic-es u - nit - ed a - dore Him, let us with

This section contains four vocal staves, each with a treble clef and a key signature of one sharp. The lyrics are written below the staves. The first staff begins with a 'L' (Lento) and 'f' (forte) marking. The lyrics are: 'Let us with voic-es u - nit - ed a - dore Him, let us with'. The second staff begins with an 'f' marking. The lyrics are: 'Let us with voic-es u - nit - ed a - dore Him, let us with'. The third staff begins with an 'f' marking. The lyrics are: 'Let us with voic-es u - nit - ed a - dore Him, let us with'. The fourth staff begins with an 'f' marking. The lyrics are: 'Let us with voic-es u - nit - ed a - dore Him, let us with'.

**L f**

The fourth system of the piano accompaniment features a treble and bass staff. The treble staff contains a series of chords and moving lines, while the bass staff provides a steady accompaniment with eighth and sixteenth notes. The key signature is one sharp (F#), and the time signature is 4/4.

voic - es u - nit - ed a - dore

voic - es u - nit - ed a - dore

voic - es u - nit - ed a - dore

voic - es u - nit - ed a - dore

Him,

Him,

Him,

Him,

let us with voic - es u - nit - ed a - dore Him. *D. C.*

let us with voic - es u - nit - ed a - dore Him. *D. C.*

let us with voic - es u - nit - ed a - dore Him. *D. C.*

let us with voic - es u - nit - ed a - dore Him. *D. C.*

*D. C.*

## No 2. "Now it came to pass in those days"

Recit.

## The Evangelist (Luke ii: 1-6)

Voice *(tenor)*

Now it came to pass in those days, that there went out a de -

Piano

cree from Cae-sar Au-gus - tus, that all the world should be en - roll'd. And



rol him-self, with Ma-ry his be-trothed wife, be-ing great with child. And

while they were there, the days were ful-fill'd that she should be de -

### Nº 3. "See now the bridegroom"

Recit.

The Evangelist (Alto)

Adagio (♩) = 66

liv-er'd. See, now the Bride-groom, full of grace,

The he-ro of King Da-vid's race, To save and heal the earth Doth stoop to mor-tal

birth. See now the Star of Ja-cob shining, Its beams de-light our eyes; Up,

Zi-on, and for-get thy sad re-pin-ing, For high thy bliss doth rise.

# No 4. "Prepare thyself, Zion"

Air

*Allegretto grazioso* (♩ = 100)

Voice

Piano

*f*

*tr*

Alto

Pre-pare thy-self, Zi-on, with

*tr*

ten-der af-fec-tion, The pur-est, the fair-est, this day to-re-ceive, the

pur - est, the fair - est; pre - pare thy - self, Zi - on,

A  
with ten - der af - fec - tion, pre -

pare thy - self, Zi - on, with ten - der af - fec - tion, the pur - est, the -

fair - est, this day to - re - ceive, pre - pare thy - self, Zi - on, with

ten - der af - fec - tion, the pur - est, the fair - est, this day to - re -

## B

ceive, the fair-est, the pur-est; pre-pare thy-self,

*p*

Zi-on, with ten-der af-fec-tion,

*f* *p* *f*

pre-pare thy-self, Zi-on, with ten-der af-fec-tion, the pur-est, the

*p*

fair-est, this day to-re-ceive.

*f* *tr*

*tr*

*Fine*

D

Thou must meet Him with a heart\_ with love\_ o'er -

flow - ing, with a heart\_ with love\_ o'er - flow - ing!

Haste, then, with ar - dour the Bride-groom to wel - come, haste, then,

haste, then, with ar - dour the Bride - - -

- groom to - wel - come, haste, then, with ar - dour the Bridegroom to

E

wel - come.

Thou must meet Him—

with a heart with love ——— o'er - flow - - - -

- ing,

haste, then, with ar - dour the Bride-groom to wel - come.

D.C.

Da Capo

# No 5. "How shall I fitly meet Thee"

21

## Choral

Adagio

**Soprano** *mf* How shall I fit - ly meet Thee, And give Thee wel - come

**Alto** *mf* How shall I fit - ly meet Thee, And give Thee wel - come

**Tenor** *mf* How shall I fit - ly meet Thee, And give Thee wel - come

**Bass** *mf* How shall I fit - ly meet Thee, And give Thee wel - come

**Piano** *mf* Adagio (♩ = 12)

due? The na - tions long to greet Thee, And I would greet Thee,

due? The na - tions long to greet Thee, And I would greet Thee,

due? The na - tions long to greet Thee, And I would greet Thee,

due? The na - tions long to greet Thee, And I would greet Thee,

too. O Fount of light, shine bright - ly Up -

too. O Fount of light, shine bright - ly Up -

too. O Fount of light, shine bright - ly Up -

too. O Fount of light, shine bright - ly Up -

on my dark - en'd heart, That I may serve Thee

on my dark - en'd heart, That I may serve Thee

on my dark - en'd heart, That I may serve Thee

on my dark - en'd heart, That I may serve Thee

right - ly, And know Thee as Thou art.

right - ly, And know Thee as Thou art.

right - ly, And know Thee as Thou art.

right - ly, And know Thee as Thou art.

### No 6. "And she brought forth her first-born Son"

Recit.

The Evangelist (Tenor)

(Luke ii:7)

Voice And she brought forth her first-born Son, and she wrapped Him in

Piano

swad-ling clothes, and laid Him in a man-ger, because there was no room for them in the inn.



## No 7. "For us to earth He cometh poor"

Choral and Recit.

Andante (♩ = 58)

Piano



Choral

Soprano *mf*

For

us to earth He com-eth poor.

Recit. Bass

Who right-ly can the love de- - clare, That fills our ten-der Sav-iours

**A Andante**

breast,

**Soprano**  
*mf*  
Our re - demp - - tion to se - - cure?

**Recit. Bass**  
Yea, who can un-der-stand, or

**B Andante**  
share, His grief for man by sin op - press'd?

**Soprano**  
*mf*  
And rich in—

heav'n to make us stand,

Recit. Bass

Himself the Son of God will give, That we may be redeem'd, and

**C Andante**

Soprano *mf*

live, All

num - ber'd, num - ber'd with His an - - gel -

band.

Recit. Bass

So now for this as Man behold Him born.

Soprano  
D Andante

O Lord, have mer - - - cy!

No 8. "Mighty Lord, and King all-glorious"

Aria

Tempo moderato (♩ = 69)

Piano

Bass

Might - y Lord, and



King — all - glo - rious, Sav - iour true, for man - vic -



to - rious, Earth - - ly state Thou dost dis - dain, Thou dost dis -



dain. <sup>A</sup> Might - y Lord, and King — all - glo - rious, <sup>tr</sup>



Sav - iour true, ——— for man vic - to - rious, Earth - - <sup>tr</sup>



- ly state Thou dost ——— dis - dain. ——— Might - y Lord,

might - y Lord, and King — all - glo - rious, Earth-ly state Thou

**B**

dost dis - dain, Thou dost — dis - dain. Might - y Lord, and

King — all - glo - rious, Sav - iour — true, for man vic - to -

- rious, — Earth - - - ly state Thou dost dis - dain,

Thou dost — dis - dain.

**C**

*pp* *f*

He who all things doth sus -

tain, who all things, who all things doth sus - tain,

Who all state and pomp sup - pli - eth, In a low -

E

- ly manger li - - eth.

He who — all things, who all things doth sus - tain,

— who all things doth sus - tain,

Who all — state —

— and pomp sup - pli - eth, In — a low - ly manger li - - eth.

Da Capo



## Nº 9. "Ah! dearest Jesus"

## Choral

**Adagio**

**Soprano** *mf* Ah! dear - est Je - sus, Ho - ly Child,

**Alto** *mf* Ah! dear - est Je - sus, Ho - ly Child,

**Tenor** *mf* Ah! dear - est Je - sus, Ho - ly Child,

**Bass** *mf* Ah! dear - est Je - sus, Ho - ly Child,

**Piano** *mf* **Adagio** (♩ = 42)

*p* Make Thee a bed, soft, un - de -

*p* Make Thee a bed, soft, un - de -

*p* Make Thee a bed, soft, un - de -

*p* Make Thee a bed, soft, un - de -

fil'd, With - in my heart, and  
 fil'd, With - in my heart, and  
 fil'd, With - in my heart, and  
 fil'd, With - in my heart, and

there re - cline, And keep that  
 there re - cline, And keep that  
 there re - cline, And keep that  
 there re - cline, And keep that

cham-ber ev - er Thine.  
 cham-ber ev - er Thine.  
 cham-ber ev - er Thine.  
 cham-ber ev - er Thine.

# Part II

On the Second Day of the Festival of Christmas

## Nº 10. Symphony

Larghetto (♩ = 40)

Piano

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#), and the time signature is 12/8. The tempo is marked 'Larghetto' with a quarter note equal to 40 beats per minute. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Some measures contain trills, indicated by 'tr'. The first system is marked 'Piano'. The fifth system is marked with a capital 'A'.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The notation includes a variety of musical elements: chords, arpeggios, melodic lines, and rests. The first five systems are continuous, while the sixth system is marked with a 'B' at the beginning, indicating a section change. The notation is written in a clear, professional style, typical of a musical score.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp. The second system features a treble clef and a key signature of one sharp. The third system includes a treble clef and a key signature of one sharp, with a 'C' marking above the staff. The fourth system features a treble clef and a key signature of one sharp. The fifth system includes a treble clef and a key signature of one sharp. The sixth system features a treble clef and a key signature of one sharp. The notation is complex, with many notes and rests, and includes dynamic markings such as 'p' and 'f'.

D

# No. 11. "And there were Shepherds"

Recit.

The Evangelist (Tenor) (Luke ii:8,9)

Voice

Piano

bid-ing in the field, keep-ing watch o-ver their flocks by night. And lo,

an an-gel of the Lord stood by them, and the glo-ry of the Lord shone

*dim.*

round a-bout them, and— they were sore a - fraid.

*p*

## Nº 12. "Break forth, O beauteous, heavenly Light"

Choral

Adagio

Soprano

Break forth, O beauteous, heavnly light And ush-er in the morn - ing; Ye

Alto

Break forth, O beauteous, heavnly light And ush-er in the morn - ing; Ye

Tenor

Break forth, O beauteous, heavnly light And ush-er in the morn - ing; Ye

Bass

Break forth, O beauteous, heavnly light And ush-er in the morn - ing; Ye

Adagio ( $\text{♩} = 40$ )

Piano

shep-herds, shrink not with af-fright, But hear the an-gel's warn-ing. This

shep-herds, shrink not with af-fright, But hear the an-gel's warn-ing. This

shep-herds shrink not with af-fright, But hear the an-gel's warn-ing. This

Child, now weak in in-fan-cy, Our con-fi-dence and joy shall be, The

Child, now weak in in-fan-cy, Our con-fi-dence and joy shall be, The

Child, now weak in in-fan-cy, Our con-fi-dence and joy shall be, The

Child, now weak in in-fan-cy, Our con-fi-dence and joy shall be, The

pow'r of Sa-tan break-ing, Our peace e-ter-nal mak-ing.

pow'r of Sa-tan break-ing, Our peace e-ter-nal mak-ing.

pow'r of Sa-tan break-ing, Our peace e-ter-nal mak-ing.

pow'r of Sa-tan break-ing, Our peace e-ter-nal mak-ing.



# Nº 13. "And the Angel said to them"

## Recitative

The Evangelist (Tenor) (Luke ii: 10, 11)

The Angel (Soprano)

**Voice**

And the An-gel said to them: Be not a - fraid, Be -

**Piano**

*p*

hold, I bring you good tid-ings of great joy, which shall be to all the

peo - ple. For to-day is born to you in the cit - y of

Da - vid a Sav - iour, which is Christ the Lord.

## No 14. "What God to Abraham revealèd"

## Recitative

Bass

Voice

What God to A-bra-ham re-veal-ed, He to the shepherd doth ac-

Piano

*p*

cord To see ful-fil-led. To shep-herds, lo! our gra-cious Lord His

pur-poses un-fold-eth. That bless-ing which, in days of old,

He to a shep-herd first fore-told, A shepherd first be-holdeth.

# Nº 15. "Haste, ye Shepherds"

41

## Aria

Voice

Allegretto (♩ = 92)

Piano

*pp*

Tenor

**A**

Haste, ye shep-herds, haste to—

meet Him;— Why should ye de-lay to-greet Him?— Haste this

gra-cious Child to see, Haste to meet Him, haste this

gra - cious Child to see, **B** Haste, ye.

shep - herds, haste to meet Him, Why should ye de - lay to

greet Him. Haste this gra - cious Child to see, haste, **C**

haste this gra - cious

Child to see. **D**

First system of the musical score. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#). The vocal line is on a single staff with a whole rest in the first measure.

Second system of the musical score. The piano accompaniment continues. The vocal line begins with the lyrics "Glad and joy". A dynamic marking of *f* (forte) is present at the start of the piano part. A section marker **E** is placed above the vocal staff.

Third system of the musical score. The piano accompaniment continues. The vocal line continues with the lyrics "- ful ye should be, glad and joy".

Fourth system of the musical score. The piano accompaniment continues. The vocal line continues with the lyrics "- ful ye should be, Of His won-drous, His".

Fifth system of the musical score. The piano accompaniment continues. The vocal line continues with the lyrics "won-drous love par-tak-ing, Him your hope,". A section marker **F** is placed above the vocal staff.

Him your hope  
 and com - fort mak - ing, your hope  
 and com fort-mak -  
 ing. Glad and joy -  
 - ful ye should be, glad and joy -

H

ful yeshould be, Of His won - drous love par -

tak - ing, Him your hope and

com - fort mak - ing, hope

and com - fort mak - ing.

## No 16. "And this is the sign to you"

Recit

The Evangelist (Tenor) (Luke ii: 12)

Voice

Piano

And this is the sign to you: Ye shall find a babe wrapped in swaddling clothes, and ly - ing in a man - ger.

## No 17. "Within yon gloomy manger"

Adagio

Choral

Soprano

Alto

Tenor

Bass

Piano

With - in yon gloomy man - ger lies The Lord who reigns a - bove the skies: With - in yon gloomy man - ger lies The Lord who reigns a - bove the skies: With - in yon gloomy man - ger lies The Lord who reigns a - bove the skies: With - in yon gloomy man - ger lies The Lord who reigns a - bove the skies: With -

Adagio (♩ = 40)

in the stall where beasts have fed The Vir - gin-born doth lay - His head.

in the stall where beasts have fed The Vir - gin-born doth lay His head.

in the stall where beasts have fed The Vir - gin-born doth lay His head.

in the stall where beasts have fed The Vir - gin-born doth lay His head.



# No 18. "O haste ye, then"

## Recitative

**Bass**

**Voice**

O haste ye, then! ye shep-herds, go, Since you this won-der

(about  $\text{♩} = 76$ )

**Piano**

know, And seek for God's Al-might-y Son With-in a man-ger ly-ing

(about  $\text{♩} = 69$ )

low-ly; And there, be-side that cra-dle ho-ly, In sweet har-mo-nious

*p*

tone, Sing all with one ac-cord, To soothe your in-fant Lord.

## Nº 19. "Slumber, beloved"

## Aria

Andante (♩ = 100)

Piano

*p*

The first system of the piano accompaniment consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Andante' with a metronome marking of 100 beats per minute. The dynamics are marked 'Piano' and 'p'.

Alto

A

Slum -

- ber, be -

*pp*

lov -

- ed, and take

## B

thy re - pose, — Slum-ber, be - lov - ed, and take thy re - pose,

Soon wilt thou wak-en, our joy — and sal - va - tion, Slum - ber, be - lov - ed, and

## C

take — thy re - pose, Soon wilt thou wak - en, our joy and sal - va - tion.

take — thy re - pose, Soon wilt thou wak - en, our joy and sal - va - tion.

take — thy re - pose, Soon wilt thou wak - en, our joy and sal - va - tion.

D

Slum - ber, be - lov - ed, and take — thy re - pose,

slum - ber, be -

*pp*

E

lov - ed, and take — thy re - pose,

soon wilt thou wak - en, our joy — and sal -

F

va - tion, soon wilt thou wak - en, our joy and sal - va - tion, wak - en,

wak - en,

soon — wilt thou wak - en,

soon wak - - en, our

joy —

and sal - va - tion.

G

O! — may thy breast find glad - ness and rest In our heart-felt ex-ul -

ta - - - - - tion, in our heart-felt ex - ul - ta - -

I  
- - - - - tion. O! — may thy breast find glad - - ness and

rest in our heart-felt ex-ul - ta - - - - - tion, O! ————— may thy

breast find glad - ness and rest in our heart-felt ex-ul - ta - - - - -

- tion, O! — may thy breast find gladness and rest

in our heart-felt ex-ul - ta - - - - -

- tion.

# No 20. "And suddenly there was with the angel"

53

Evangelist (Luke ii: 13)  
(Tenor)

Recit.

Voice

And sud-den-ly there was with the an-gel a mul-ti-tude of the heavnly

Piano

*fp*

host, prais - ing God and say - ing:

## No 21. "Glory to God in the highest"

Vivace

Chorus

Soprano

Glo - - ry to God, glo - - ry to

Alto

Glo - - ry to God, glo - -

Tenor

Glo - - ry to God, glo -

Bass

Glo - - ry to God, glo -

Piano

*f staccato*

Vivace (♩=72)

God, glo - - ry to

- ry to God, glo - - ry to

- ry to God, glo - - ry to

- ry to God, glo - - ry to

God in the High - est, in the High - est, **A**

God in the High - est, glo -

God in the High - est, in the High - est, in the High - est, glo -

- ry to God in the High - est, glo - ry to

glo - ry to God, to God in the High -

- ry to God, glo -

- ry, glo -

God, glo -

est! glo - ry to God in the High -

- ry to God in the High - est, in the High -

- ry to God in the High - est!

- ry to God in the High -



This musical score is for the 'Gloria in Excelsis Deo' by Franz Schubert, specifically the section marked 'B'. It is a setting for voice and piano. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. Each system includes a vocal line (Soprano and Alto) and a piano accompaniment (Right and Left Hand). The lyrics are in Latin, and the music features a variety of melodic and harmonic textures, including arpeggiated figures in the piano and melismatic passages in the voice. The score is marked with 'B' at the beginning of each system, indicating a specific section of the work. The piano part includes dynamic markings such as 'p' (piano) and 'f' (forte), and articulation marks like 'tr' (trill) and 'p' (piano). The vocal line includes lyrics such as 'est! Glo - ry to God, glo - ry to God in the High - est! Glo - ry to God in the High - est, in the High - est, and peace'. The piano part provides a rich harmonic and rhythmic foundation for the vocal melody.

on the earth, and peace on the earth, and peace

on the earth, and peace on the earth, and peace

on the earth, and peace on the earth, and peace

and peace on the earth, and peace on the earth,

on the earth, un-to men in whom He is well pleas -

on the earth, un - to men in whom He is well

on the earth,

and peace on the earth,

- ed, He is well pleas - ed,

pleas - ed, He is well pleas - ed, un-to men in whom He

un-to men in whom He is well pleas - ed, un-to

un - to men in whom He is well pleas -



21600

God in the High - est, and peace

God in the High - est, in the High - est, and peace

God in the High - est, in the High - est, and peace

- ry to God in the High - est,

on the earth, and peace on the earth, un - to

on the earth, on the earth, and peace on the earth, un-to men in whom He

on the earth, and peace on the earth, un - to

and peace on the earth, and peace on the earth,

men in whom He is well pleas - ed.

is well pleas - ed.

men in whom He is well pleas - ed.

un - to men in whom He is well pleas - ed.

## No 22. "Tis right that Angels thus should sing"

Recit.

**Voice** Bass

'Tis right that Angels thus should sing, To us this day such joy doth bring:

**Piano**

*f* Come then! our voices let us raise, And join with them in songs of praise.

## No 23. "With all Thy hosts"

Larghetto

Choral

**Soprano**

With all Thy hosts, O Lord, we sing,

**Alto**

With all Thy hosts, O Lord, we sing,

**Tenor**

With all Thy hosts, O Lord, we sing,

**Bass**

With all Thy hosts, O Lord, we sing,

**Piano**

*f* *Larghetto* (♩ = 40)

And thanks and praise to Thee we

And thanks and praise to Thee we

And thanks and praise to Thee we

And thanks and praise to Thee we

bring: For Thou, O long-ex -

bring: For Thou, O long-ex -

bring: For Thou, O long-ex -

bring: For Thou, O long-ex -

*p* *f*

pect-ed guest, Hast come at

pect-ed guest, Hast come at

pect-ed guest, Hast come at

pect-ed guest, Hast come at

*p* *f*

length to make us blest.

length to make us blest.

length to make us blest.

length to make us blest.

*p*



# Part III

On the Third Day of the Festival of Christmas

## No 24. "Hear, King of Angels"

Chorus

Allegretto (♩ = 100)

Piano



Vocal staves for Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts are currently silent, marked with a 'z' (zastrieno). The Tenor and Bass parts enter with the lyrics "Hear, King of An-gels, though". The Tenor part begins with a forte (f) dynamic marking.



Vocal staves for Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts enter with the lyrics "O! when Thy Zi-on be-fore Thee re-fal-ter our voic-es, though fal-". The Tenor and Bass parts continue their previous line. The Tenor part begins with a forte (f) dynamic marking.





joic -

Let her en - deav - our be pleas - ing to Thee!

B

- es, Hear, King of An - gels, though fal - ter our

Hear, King of An - gels, though fal - ter our

- ter our voic - es; Hear, King of An - gels, though fal - ter our

Hear, King of An - gels, though fal - ter our

B

voic - es; O! when Thy Zi - on be - fore Thee re - joic - es, Let her en -

voic - es; O! when Thy Zi - on be - fore Thee re - joic - es, Let her en -

voic - es; O! when Thy Zi - on be - fore Thee re - joic - es, Let her en -

voic - es; O! when Thy Zi - on be - fore Thee re - joic - es, Let her en -

deav-our be pleas-ing to Thee, be pleas - - ing to Thee!

deav-our be pleas-ing to Thee, be pleas - - ing to Thee!

deav-our be pleas-ing to Thee, be pleas - - ing to Thee!

deav-our be pleas-ing to Thee, be pleas - - ing to Thee!

deav-our be pleas-ing to Thee, be pleas - - ing to Thee!

deav-our be pleas-ing to Thee, be pleas - - ing to Thee!

deav-our be pleas-ing to Thee, be pleas - - ing to Thee!

Soprano D

Alto

Tenor

Bass Hear us, O Lord, when we

deav-our be pleas-ing to Thee, be pleas - - ing to Thee!

Hear, when Thy Zi - on glad thanks -

of - fer our prais -

giv - ing rais -

Joy - ing Thy might - y sal - va -

- es, O Lord, when we of -

- es, Hear us, O Lord, when we -

- tion to see! Hear, O Lord, when we

- fer our prais - es, Hear us, O Lord, when we

Hear us, O Lord, when we

of - fer our prais-es, Hear when Thy Zi - on glad thanks-giv - ing

of - fer our prais - es, Hear when Thy Zi - on glad thanks-giv - ing

of - fer our prais - es, Hear when Thy Zi - on glad thanks-giv - ing

of - fer our prais - es, Hear when Thy Zi - on glad thanks-giv - ing

rais - es; Joy - ing Thy might - y sal - va - tion to

rais - es, Joy - ing Thy might - y sal - va - tion to

rais - es, Joy - ing Thy might - y sal - va - tion to

rais - es, Joy - ing Thy might - y sal - va - tion to

see, sal - va - tion to see.

see, sal - va - tion to see.

see, sal - va - tion to see.

see, sal - va - tion to see.

# No 25. "And when the angels"

Recit.

Evangelist (Tenor)

Voice

Piano

And when the an - gels were gone from them in - to  
heav'n, the shep - herds said one to an - oth - er,

# No 26. "Let us even now go to Bethlehem"

Chorus

Soprano

Alto

Tenor

Bass

Piano

*Allegro moderato* *f*  
Let us e - ven  
Let us e - ven now go to Beth - le -  
Let us e - ven now go to

*Allegro moderato* (♩=92)

now go to Beth - le - hem, let us  
Let us e - ven now go to Beth - le -  
hem, let us e - ven now go, let us e - ven  
Beth - le - hem, let us e - ven now go to

e - ven now go, let us e - ven now - go,  
hem, let us e - ven now go to Beth - le -  
now go, let us e - ven now go to Bethle -  
Beth - le - hem, let us e - ven now go,

let us e - ven now - go to Beth - le - hem,  
hem, to Beth - le - hem, let us  
hem, to Beth - le - hem, let us e - ven now -  
let us e - ven now go, let us e - ven

to Beth - le - hem, to Beth - le - hem, and see, and see this  
 e - ven now go - to Beth - le - hem, and see this thing which is  
 go to Beth - le - hem, and see, and see this  
 now go to Beth - le - hem, and see, and see this

*G*

thing which is come to pass, is come to pass, and  
 come to pass, and see this thing which is come to  
 thing which is come to pass, and see  
 thing; let us e - ven now go to Beth - le - hem,

see this thing which is come to pass, is come to  
 pass, and see, and see this thing, this  
 — this thing which is come to pass, is come to  
 and see, and see

pass, which the Lord hath made known,  
 thing which is come to pass, is come to  
 pass, is come to pass, this thing which the  
 — this thing — which is come to pass, — this —  
 hath made known to us, the Lord hath made known to  
 pass, which the Lord, hath made known to us, hath made known to  
 Lord hath made known, the Lord hath made known to  
 thing which the Lord, — the Lord hath made known to

### No 27. "He bids us comfort take"

#### Recitative

Soprano us.  
 Alto us.  
 Tenor us.  
 Bass Solo  
 us. Recit. He bids us com-fort take, And free His Is - ra - el doth



make; Relief to Zi-on hither sendeth, And all our sorrow endeth.

Ye shepherds,

see what He hath done, Haste, make His glo-ry known.

## Nº 28. "The Lord hath all these wonders wrought"

### Choral

**Adagio**

**Soprano** *f* The Lord hath all these won - ders wrought.

**Alto** *f* The Lord hath all these won - ders wrought,

**Tenor** *f* The Lord hath all these won - ders wrought,

**Bass** *f* The Lord hath all these wonders wrought,

**Piano** *f* **Adagio** (♩ = 40)

His great love these gifts hath brought; Then

His great love\_ these gifts\_ hath brought; Then\_

His great love these gifts\_ hath brought; Then

His\_ great love\_ these gifts\_ hath\_ brought; Then\_

let all\_ Chris-tian men re-joyce, And give Him thanks with

let\_ all Chris-tian\_ men re-joyce, And give Him thanks with

let\_ all Chris-tian\_ men re-joyce, And give Him thanks with

let\_ all\_ Chris-tian\_ men re-joyce, And give Him thanks with

cheer-ful voice. Lord, have mer-cy.

cheer-ful voice. Lord, have mer-cy.

cheer-ful voice. Lord, have mer-cy.

cheer-ful voice. Lord, have mer-cy.

# Nº 29. "Lord, Thy mercy"

73

## Duet

Larghetto con moto (♩ = 88)

Piano

First system of the piano introduction, featuring a treble and bass staff in G major (one sharp) and 3/8 time. The melody is in the treble staff, and the bass staff provides harmonic support with chords and single notes.

Second system of the piano introduction, continuing the melodic and harmonic development in the treble and bass staves.

Third system of the piano introduction, concluding with a trill (tr) in the treble staff.

### A Soprano Solo

Lord, Thy mer - cy, Thy com - pas - sion,

### Bass Solo

Lord, Thy mer - cy,

### A

Piano accompaniment for the vocal solo section, marked with a piano (p) dynamic. It features a treble and bass staff with a steady eighth-note accompaniment in the bass and chords in the treble.

Lord, Thy mer - cy, Thy com - pas - sion comforts us and sets us

Lord, Thy mer - cy, Thy com - pas - sion comforts us and sets us.

Final system of the piano accompaniment, featuring a treble and bass staff with a steady eighth-note accompaniment in the bass and chords in the treble, concluding the piece.

**B**

free, com-forts us, and sets us free.

free comforts us, and sets us free.

**C**

Lord, Thy mer-cy, Thy com-pas-sion com-

Lord, Thy mer-cy, Thy com-pas-sion com - - forts

- forts us, and sets us free, com-forts us, and

us, and sets us free, Thy com-pas-sion com-forts us, and

**D**

sets us free, and sets us free.

sets us free, and sets us free.

**D**

*f*



— and sets us\_ free, com - forts us, — and sets us\_

— and sets us\_ free, com - forts us, — and sets us\_

free, com - forts us, and sets us\_ free, —

free, — com - forts us, and sets us

Lord, Thy mer - cy com -

free, com - - forts us and sets us free; Thy com -

- forts us, and sets us free, Thy com - pas - sion com -

pas - sion com - - forts us, and sets us free, Lord, Thy

- forts us, and sets us free, Lord, Thy mer - cy, Thy com - pas - sion  
 mer - cy, Thy com - pas - sion, Thy com - pas - sion com -

**I**  
 com - forts us, — and sets us free, —  
 — forts us, — and sets us free, Thy com - pas - sion

com - forts us, and sets us free, and sets — us free, and sets — us —  
 com - forts us, and sets us free, and sets — us free, and sets — us —

**K**  
 free.  
 free.  
**K**  
*f*

*Fine* *L* *Fine* *L* *p*

Of — Thy won — drous love and

*M*

won — drous love and kind — ness, Thoudost heal — our

kind — ness, Thou dost heal — our sin — and blind — ness,

*M*

sin — and blind — ness, And our gra — — cious Ad — vo —

And our gra — — cious Ad — vo — cate



cate Thou wilt be, and our Ad - vo -

— Thou wilt be, and our Ad - vo - cate

cate Thou wilt be.

— Thou wilt be.

Of Thy

Of Thy

won-drous love and kind-ness, of Thy

won-drous love and kind-ness, of Thy

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a common time signature (C). The score is divided into systems, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The lyrics are: "cate Thou wilt be, and our Ad - vo -", "— Thou wilt be, and our Ad - vo - cate", "cate Thou wilt be.", "— Thou wilt be.", "Of Thy", "Of Thy", "won-drous love and kind-ness, of Thy", and "won-drous love and kind-ness, of Thy". There are dynamic markings such as *f* (forte) and *p* (piano). The score includes various musical notations like notes, rests, and slurs.

won - drous love and kind - ness, Thou dost heal our  
 won - drous love and kind - ness, Thou dost heal our

sin and blind - ness, And our gra - cious Ad - vo -  
 sin and blind - ness, And our gra - cious Ad - vo -

cate,  
 cate, and our Ad - vo - cate,

and our Ad - vo - cate Thou wilt be, Thou wilt be.  
 and our Ad - vo - cate Thou wilt be.

*D.C.*

Recitative

Evangelist (Tenor)

Voice

Piano

And they came with haste, and found both Ma - ry and Jo - seph,

and the Babely-ing in the manger.

And hav-ing seen it, they made known abroad con-

cern-ing the saying which had been spoken un-to them a-bout this Child.

And

all that heard it wonder'd at the things which had been spo-ken un-to them by the shepherds.

But Ma-ry kept all these things, and pon - der'd them in her heart.

## No 31. "Keep, O my spirit"

## Aria

Andante (♩ = 60)

Piano

The musical score is written for piano and voice. The piano part is in D major, 2/4 time, with a tempo of Andante (♩ = 60). The vocal parts are in the same key and time. The score is divided into three sections: A, B, and C.

**Section A:** The piano part features a continuous eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The vocal part enters with a melody that is partially obscured by the piano accompaniment.

**Section B:** The vocal part is more prominent, with the piano accompaniment providing harmonic support. The lyrics are: "Keep, O my spir - it, this bless - ing and won - der Close within thy -".

**Section C:** The vocal part continues with the lyrics: "self contain'd, close with-in thy - self con - tain'd." The piano accompaniment remains consistent throughout.

Keep, O my spir - it, this bless - ing and won - der Close — with-in thy-

self, close with-in thy-self con - tain'd.

Keep, O my spir - it, this

bless - ing and won - der Close — with-in thy - self contain'd, close -

— with-in thy - self — contain'd, close — with-in thy-self contain'd, within thyself con-

tain'd, close with - in — thy - self — con-tain'd.

**F**

O! by— the wonders thy Sav—iour hath

shew'd thee, Of His—great mer—cy, Be thy fee—ble—faith—sus—

**G**

tain'd! O! by— the won—ders thy Sav—iour hath shew'd thee, Of

**H**

— His great mer—cy, Be— thy fee—ble—faith—sus—

tain'd! O! by — His won - ders Be thy — fee - ble — faith — sus -

## I

tain'd! Keep, O my

spir - it, this 'bless - ing and won - der Close with-in thy - self, close with-

in thy-self con - tain'd, — close — with-in thy - self, close with - in thy-self con -

## K

tain'd. Keep, O my spir - it, this bless - ing and won - der Close

— with - in thy - self con-tain'd, close — with-in thy - self, — close with-

in thy-self con - tain'd, close — with-in - thy - self

— con-tain'd, close with - in — thy-self con - tain'd. L



## Nº 32. "Yes, yes! my heart"

## Recitative

**Voice** *Alto*

Yes, yes! my heart will keep and pon-der The things that in this

**Piano**

hour of grace To its own hap-pi - ness It learns a-bout this heav'n-ly wonder.

## Nº 33. "Thee with tender care"

## Choral

**Soprano** *Adagio*

Thee with ten-der care I'll cher - ish, Live to Thee, die to

**Alto**

Thee with ten-der care I'll cher - ish, Live to Thee, die to

**Tenor**

Thee with ten-der care I'll cher - ish, Live to Thee, die to

**Bass**

Thee with ten-der care I'll cher - ish, Live to Thee, die to

**Piano** *Adagio (♩ = 44)*

Thee: Thus I shall not per - ish, But with Thee a - bide for ev - er,

Thee: Thus I shall not per - ish, But with Thee a - bide for ev - er,

Thee: Thus I shall not per - ish, But with Thee a - bide for ev - er,

Thee: Thus I shall not per - ish, But with Thee a - bide for ev - er,

Joy - ful - ly, peace - ful - ly, Where life end - eth nev - - er.

Joy - ful - ly, peace - ful - ly, Where life end - eth nev - - er.

Joy - ful - ly, peace - ful - ly, Where life end - eth nev - - er.

Joy - ful - ly, peace - ful - ly, Where life end - eth nev - - er.

### No 34. "And the shepherds returned"

Evangelist (Tenor) Recit.

Voice

Piano

And the shepherds re - turn'd, glo-ry-fy-ing and praising God for all the things which

they had heard and seen, e - ven as it was told un-to them.

# No 35. "Rejoice and sing"

89

Andante

Choral

Soprano *f* Re - joice and sing! Re - joice and sing! Your gra - cious King As

Alto *f* Re - joice and sing! Re - joice and sing! Your gra - cious King As

Tenor *f* Re - joice and sing! Re - joice and sing! Your gra - cious King As

Bass *f* Re - joice and sing! Re - joice and sing! Your gra - cious King As

Piano *f* Andante ( $\text{♩} = 44$ )

Man is born, and lays a - side His glo - ry; He is a - dor'd As

Man is born, and lays a - side His glo - ry; He is a - dor'd As

Man is born, and lays a - side His glo - ry; He is a - dor'd As

Man is born, and lays a - side His glo - ry; He is a - dor'd As

*cresc.* Christ and Lord, And ev - 'ry tongue re - peats the won - drous sto - ry.

*cresc.* Christ and Lord, And ev - 'ry tongue re - peats the won - drous sto - ry.

*cresc.* Christ and Lord, And ev - 'ry tongue re - peats the won - drous sto - ry.

*cresc.* Christ and Lord, And ev - 'ry tongue re - peats the won - drous sto - ry.

Repeat the Chorus No 24, "Hear, King of Angels"

# Part IV

On New Year's Day, the Festival of the Circumcision

## No 36. "Come and thank Him"

### Chorus

*Allegro moderato* (♩=108)

Piano

Soprano

Come and thank Him, come and praise Him, come and thank Him,

Alto

Come and thank Him, come and praise Him, come and thank Him,

Tenor

Come and thank Him, come and praise Him, come and thank

Bass

Come and thank

come and praise Him, come and thank Him, come and praise Him,  
 come and praise Him, come and thank Him, come and praise Him,  
 Him, come and praise Him, come and thank Him, come and praise Him,  
 Him, come and praise Him,

Fall be - fore - Gods throne of grace. Come and thank Him,

Fall be - fore Gods throne of grace. Come and thank Him,

Fall be - fore - Gods throne of grace.

Fall be - fore Gods throne of grace.

*tr.*

**A**

come and\_ praise Him,                      come\_ and praise Him,\_  
 come\_ and praise Him,\_                      come and praise\_ Him,  
 Come and praise Him, come and thank Him, come\_ and praise Him,\_  
 Come\_ and praise Him, come and thank Him, come and\_ praise\_ Him,

Fall be - fore God's throne

Fall be - fore God's throne

Fall be - fore God's throne

come and thank Him, come and praise Him, Fall be - fore God's

**B**

of grace, Come and thank Him, come and praise Him, come and

of grace, Come and thank Him, come and praise Him, come and

of grace, Come and thank Him, come and praise

throne of grace, Come and thank Him, come and praise Him,

thank Him, come and praise Him, come and

thank Him, come and praise Him, come and

Him, come and

come and thank Him, come and praise Him, come and

thank Him, come and praise Him, Fall be - fore God's throne of grace.

thank Him, come and praise Him, Fall be - fore God's throne of grace.

thank Him, come and praise Him, Fall - be - fore God's throne of grace.

thank Him, come and praise Him, Fall be - fore God's throne of grace.

**C**

God's own Son, of His mer - cy, is our Sav - iour

God's own Son, of His mer - cy, is our Sav - iour

God's own Son, of His mer - cy, is our Sav - iour

God's own Son, of His mer - cy, is our Sav - iour

**C**

and Re - deem - er, is  
 and Re - deem - er, is  
 and Re - deem - er, is our Sav - iour,  
 and Re - deem - er, is our Sav - iour,

D

our Sav - iour and

our Sav - iour and

is our Sav - iour

is our Sav - iour

Re - deem - er, God's own Son,  
 Re - deem - er, God's own Son,  
 and Re - deem - er,  
 and Re - deem - er,



God's own Son all the foes of man subdu -

God's own Son all the foes of man sub - du -

God's own Son all the foes of man sub - du -

God's own Son all the foes of man sub - du -

eth.

eth.

eth.

eth.

**E**

God's own Son, of His mer - cy, is our

God's own Son, of His mer - cy, is our

God's own Son, of His mer - cy, is our

God's own Son, of His mer - cy, is our

**E**

Sav - iour and Re - deem - er, is

Sav - iour and Re - deem - er, is our Sav - iour,

Sav - iour and Re - deem - er, is our Sav - iour,

Sav - iour and Re - deem - er, is

**F**

our Sav - iour and Re -

is our Sav - iour and our

is our Sav - iour and our

our Sav - iour and Re -

**F**

deem - er, God's own Son, God's own Son all the

Re - deem - er, God's own Son all the

Re - deem - er, God's own Son all the

deem - er, God's own Son all the

foes of man sub - du - eth. Come and thank Him,

foes of man sub - du - eth. Come and thank Him,

foes of man sub - du - eth. Come and thank Him,

foes of man sub - du - eth. Come and thank Him,

come and praise Him,

come and praise Him,

come and praise Him,

come and praise Him,

Fall be - fore God's throne of grace. Come and thank

Fall be - fore God's throne of grace. Come and thank

Fall be - fore God's throne of grace. Come and thank

Fall be - fore God's throne of grace. Come and thank

H

Him, come and praise Him, come and

Him, come and praise Him, come and

Come and thank Him, come and praise Him, come and

Him, come and praise Him, Fall be - fore God's throne of grace,

thank Him, come and praise Him, Fall be - fore God's throne of grace,

thank Him, come and praise Him, Fall be - fore God's throne of grace,

thank Him, come and praise Him, Fall be - fore God's throne of grace,

thank Him, come and praise Him, Fall be - fore God's throne of grace,

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I  
 come and praise Him, come and  
 come and praise Him, come and  
 come and thank Him, come and praise Him,  
 come and thank Him, come and praise Him,  
 I  
 thank Him, come and praise Him, Fall before God's  
 thank Him, come and praise Him, Fall before God's  
 come and praise Him, Fall before  
 come and praise Him, come and thank Him,  
 throne of grace,  
 throne of grace,  
 God's throne of grace,  
 come and praise Him, Fall before God's throne of grace,  
 come and praise Him, Fall before God's throne of grace,

K

come and thank Him, come and praise Him, come and thank Him,

come and thank Him, come and praise Him, come and thank Him,

come and thank Him, come and praise Him, come and thank Him,

come and thank Him, come and praise Him, come and thank Him,

Him, come and praise Him, come and thank Him, Him, come and thank Him,

Him, come and praise Him, come and thank Him, Him, come and praise Him, come and thank Him,

come and praise Him, come and thank Him, come and praise Him, come and thank Him,

come and praise Him, Fall before God's throne of grace. come and praise Him, Fall before God's throne of grace.

come and praise Him, Fall before God's throne of grace. come and praise Him, Fall before God's throne of grace.

come and praise Him, Fall before God's throne of grace. come and praise Him, Fall before God's throne of grace.



### No. 37. "And when eight days were fulfilled"

#### Recitative

**Evangelist (Tenor)**

**Voice**

And when eight days were ful- fill'd for the cir- cum- cis- ing of the

**Piano**

child, His name was call- ed Je- sus, which was

so call- ed of the an- gel be- fore He was con- ceiv- ed in the womb.

## No 38. "Immanuel, beloved Name"

Duet

Recit.

Bass

Voice

Piano

Im-man-u-el, be-lov-ed Name, To save man-kind He

came. For me doth Je-sus live, Him-self for me doth Je-sus

give, And ev-er-more with-in my sight I will near Je-sus

dwel; My Je-sus all my joy doth make, And bids my spir-it com-fort take.

Arioso

Sopr. Andante

Je-sus, Thou that for-me liv-est, Bride-groom of-my

Bass

Come! I will with de-light embrace Thee, And nev-er shall my heart re-lease Thee;

Andante (♩ = 48)



wait - ing\_ heart, Thou Thy - self that  
Ah! then take me to Thee, then take me to

for me\_ giv - est, Bear - ing e'en death's  
Thee! ah! take me to Thee, ah! ah!\_ take me to

bit - ter smart.  
Recit.  
Thee! When death o'er - takes me, Thou a - lone my

strength and stay shalt be; In need, dis-tress, per-plex-i-ty, I look and long for

Thee. And in the hour of death What shall my com - fort be? Lord

Je - sus, when I die, I shall not die e - ter - nal - ly, Thy

Name up - on me Thou dost write, Which puts the fear of death to flight.

### Nº 39. "Ah! my Saviour"

Air

Allegretto (about  $\text{♩} = 44$ )

Piano

## A Soprano

Ah! — my Sav-iour, I — en - treat Thee,

*p*

ah! — my Sav-iour, I — en - treat Thee, Tell me, should I fear — to —

B

greet Thee? Should Thy Name in - spire — dis - may? Should I fear — to

*f* *p*

greet Thee? should I fear — to greet Thee? Ah! —

*f* *p* *f*

C

— my Sav-iour! Ah! — my Sav-iour, I — en -

*tr* *p*

treat Thee, Tell me, should I fear\_ to greet Thee? Should Thy Name in- spire dis-

may? Nay, Thou Sav-iour say-est, nay, Thou Sav- iour say-est,  
**Echo (Soprano)**  
 Nay.

nay. Ah! my Sav-iour, I\_ en- treat Thee, Tell me, should Thy Name in-

spire\_ dis- may? Nay, nay, nay,  
 Nay, nay,

nay, Thou Sav-iour say-est. E  
 nay,— E nay. tr  
 Should I now from death be fly-ing? Nay, Thou dost in mer-cy say; Or be-  
 fore Thy face be joy-ing? Yea, Thou Sav-iour,  
 yea,— thou Sav-iour say-est, yea, yea, Thou G  
 Yea, Echo  
 Yea, G

Sav - iour say - est, yea, yea, yea, yea,

yea, yea, yea, yea,

yea, Thou Sav - iour say - est.

yea, yea,

Soprano

Should I now from death be

I

fly - ing? Nay, Thou dost in mer - cy say, Or be - fore Thy face\_ be

joy - - - - -

- - - - - ing? Yea, Thou Sav-iour say-est, yea, yea,

Thou Sav-iour say-est, yea, yea, Thou Sav-iour say-est,

Echo

Yea,

L

yea, yea, yea, yea, yea, Thou

yea, yea, yea, yea,

L

Sav-iour say-est.

yea.

*M*

*f*

*tr*

*p*

*f*

*p*

No 40. "Tis well! Thy Name, O Lord"  
Duet

**Arioso**  
**Andante**

Soprano

Recit.

Je - su, Thou my

Bass

'Tis well! Thy Name, O Lord, a - lone, with - in my heart shall

Piano

Recit.

*p*

Andante (♩ = 48)



joy and — plea - sure, My re - demp - tion —

dwell, Thy Name, Thy Name, a - lone, with -

that hast won,

Recit.

in my heart shall dwell, And I in bliss to Thee will still be

Recit.

**Arioso**

King and Shep - herd, Light and — Sun,

turn - ing, When all my heart with love to Thee is burn - ing. Lord

**Arioso**

## Arioso

Recit.

Thou my por - tion,

Je - sus, teach Thou me to hon - our Thee, Lord Je - sus,

Arioso

Recit.

*a tempo*

hope, and trea - sure,

Recit.

teach Thou me to hon - our Thee, how to hon - our

Recit.

Arioso

Ah, how shall I wor - thi - ly,

Thee, Lord Je - sus, teach Thou me to hon - our

Arioso

Lord Je - sus, hon - our Thee?

Thee, Je - sus, teach me to honour Thee.

# No 41. 'Tis Thee I would be praising"

## Air

Allegro moderato (♩ = 69)

Piano

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Allegro moderato' with a tempo of 69 beats per minute. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The introduction consists of four measures. The vocal entry is marked 'A Tenor' and begins with the lyrics 'Tis Thee\_ I would be prais-ing ev -'. The vocal melody is written in a single staff, and the piano accompaniment continues in two staves. The piano part includes dynamic markings such as 'f' (forte) and 'p' (piano). The score is printed on five systems of staves.

er, My Sav-iour, give me pow'r

This system contains the first staff of music. The vocal line begins with a half note 'er', followed by a quarter note 'My', a half note 'Sav-iour', a quarter note 'give', a half note 'me', and a quarter note 'pow'r'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand.

and skill, And all my heart with ar - dour, with

This system continues the musical piece. The vocal line has a half note 'and skill', followed by a quarter note 'And', a half note 'all', a quarter note 'my heart with', a half note 'ar - dour', and a quarter note 'with'. The piano accompaniment maintains the same rhythmic texture as the previous system.

ar - dour, fill. B 'Tis Thee I -

This system includes a section marked 'B' in the vocal line. The vocal line starts with a half note 'ar - dour', followed by a quarter note 'fill.', then a whole rest, and finally a half note 'Tis Thee I -'. The piano accompaniment features a half note 'tr' (trill) in the right hand at the beginning. Dynamics include *f* (forte) and *p* (piano).

would be praising ev - er!

This system continues the musical piece. The vocal line has a half note 'would be praising', followed by a quarter note 'ev -', a half note 'er!', and a quarter rest. The piano accompaniment features a half note 'f' (forte) in the right hand at the beginning.

'Tis Thee I would be praising ev -

This system concludes the musical piece. The vocal line has a half note 'Tis Thee I', followed by a quarter note 'would be praising', a half note 'ev -', and a quarter rest. The piano accompaniment features a half note 'p' (piano) in the right hand at the beginning.

er, My Sav - iour, - give me pow'r —

**C**

and skill, And all my heart with

ar - dour, with ar - dour fill.

**D**

First system of the musical score, featuring a vocal line and piano accompaniment in B-flat major. The piano part consists of a continuous eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Second system of the musical score, featuring a vocal line and piano accompaniment in B-flat major. The vocal line includes the lyrics "Strength - en me, that Thy mer -". The piano part includes a trill (tr) and a dynamic marking of *Fine* *p*.

Third system of the musical score, featuring a vocal line and piano accompaniment in B-flat major. The vocal line includes the lyrics "cy wor - thi-ly to praise - I may en - deav -". The piano part continues with the eighth-note accompaniment.

Fourth system of the musical score, featuring a vocal line and piano accompaniment in B-flat major. The vocal line includes the lyrics "our, to praise - I may en - deav - our." The piano part includes a dynamic marking of *f*.

Fifth system of the musical score, featuring a vocal line and piano accompaniment in B-flat major. The system is marked with a large 'F' at the beginning, indicating the start of a new section. The piano part continues with the eighth-note accompaniment.

Strength - en me, that Thy mer -

*p*

**G**

- cy wor - thi - ly to praise I may en - deav - our, to praise I may en -

deav - our, to praise I may en -

**H**

deav - our, to praise I may en - deav - our, may endeavour.

*Adagio* *tr.* *D. C.*

*D. C.*

# No. 42. "Jesus, who didst ever guide me"

## Choral

Andante. (♩ = 56)

Piano

Soprano

*mf* Je - sus, who didst ev - er guide me,  
Je - sus, save, what - e'er be - tide me,

*mf* Je - sus, who didst ev - er guide me,  
Je - sus, save, what - e'er be - tide me,

*mf* Je - sus, who didst ev - er guide me,  
Je - sus, save, what - e'er be - tide me,

*mf* Je - - sus, who didst ev - er guide me,  
Je - - sus, save, what - e'er be - tide me,

*mf*

Je - sus,  
Je - sus,

Je - sus,  
Je - sus,

Je - sus,  
Je - sus,

Je - - sus,  
Je - - sus,



my strong help - er be;  
make me trust in Thee;

my strong help - er be;  
make me trust in Thee;

my strong help - er be;  
make me trust in Thee;

my strong help trust - er in be;  
make me trust in Thee;

1.

2.

I  
Je - sus, let Thy grace at - tend me,

Je - sus, let Thy grace at - tend me,

Je - sus, let Thy grace at - tend me,

Je - sus, let Thy grace at - tend me,

I

Je - sus,

Je - sus,

Je - sus,

Je - sus,

still from sin de - fend me.

still from sin de - fend me.

still from sin de - fend me.

still from sin de - fend me.

# Part V

On the Sunday after New Year's Day

Nº 43. "Glory be to God"

## Chorus

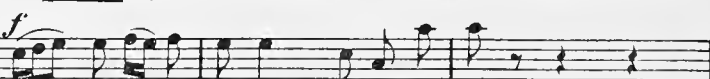
Vivace (♩ = 80)

Piano



Soprano

K



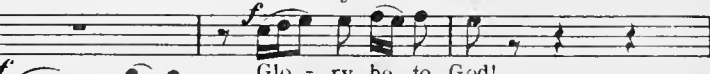
Alto

Glo - ry be to God, glo - ry be to God!



Tenor

Glo - ry be to God!

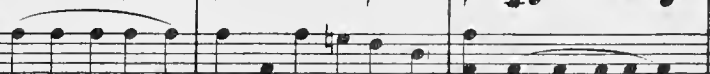


Bass

Glo - ry be to God!



K Glo - ry be to God, glo - ry be to God!



[illegible]

glo - ry be to God Al-might-y, —

glo - ry be to God Al-might-y,

glo - ry be to God Al-might-y, — Glo - ry, thanks — and praise be

glo - ry be to God Al-might-y.

M

Glo - ry, thanks — and praise be giv'n, thanks and praise, —

giv'n, thanks and praise, — thanks and praise be giv'n, glo - ry, thanks and

Glo - ry, thanks — and praise be

— thanks and praise be giv'n, — thanks and praise be

praise, thanks and praise be giv'n, glo - ry, thanks and praise — be

praise, thanks and praise be giv'n, glo - ry, thanks and praise — be

giv'n, thanks and praise, thanks and praise be-  
 giv'n, glo - ry, thanks and praise, thanks and praise be  
 giv'n, thanks and praise be giv'n, thanks and praise be-  
 glo - ry, thanks and praise be-

N giv'n, glo - ry, thanks and praise,  
 giv'n, glo - ry, thanks and praise, thanks and praise be  
 giv'n, glo - ry, thanks and praise, thanks and praise,  
 giv'n, thanks and praise, glo - ry, thanks and praise, yea,

— thanks and praise be giv'n, glo - ry, thanks and  
 giv'n, glo - ry, thanks and praise  
 thanks and praise be giv'n, glo - ry, thanks and praise thanks and  
 thanks and praise be giv'n, glo - ry, thanks and

praise

praise,

praise,

thanks and praise, thanks and

be giv'n, glo - ry, thanks

be giv'n, yea, thanks

and praise be giv'n, glo - ry, thanks

praise, glo - ry, thanks

and praise be giv'n.

and praise be giv'n.

and praise be giv'n.

— and praise — be giv'n.

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal parts enter with the word "Glo" on a half note, followed by "ry" on a half note. A piano (P) dynamic marking is present above the first vocal staff.

Glo - ry

Glo - ry

Glo - ry

Glo - ry

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts sing "ry be to God Al-might-y!". The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the vocal staves.

ry be to God Al-might-y!

be to God, glo - ry be to God Al-might - y!

Glo - ry, glo - ry be to God Al-might - y!

be to God Al-might - y, be to God Al-might - y!

Third system of the musical score. It shows the continuation of the vocal and piano parts. The vocal parts are silent in this system, while the piano accompaniment continues. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.



**Q**

Glo - ry, thanks and praise, thanks and praise be  
 Glo - ry, thanks and praise be  
 Glo - ry, thanks and praise be giv'n, thanks and praise be  
 Glo - ry, thanks and praise be giv'n, thanks and praise be

giv'n! Glo - ry be to God, glo - ry be to God, glo - ry be to  
 giv'n! Glo - ry be to God,  
 giv'n! Glo - ry be to God,  
 giv'n! Glo - ry be to God, glo - ry be to God, glo - ry be to

God, glo - ry be to God, glo - ry be to God, glo - ry be to  
 glo - ry be to God, glo - ry be to God, glo - ry be to  
 glo - ry be to God, glo - ry be to God, glo - ry be to  
 God, glo - ry be to God, glo - ry be to God, glo - ry be to

R

God, be — to God Al might - ty,

God, be — to God Al might - ty,

God, be — to God Al might - ty,

God, be — to God Al might - ty, glo - ry, thanks — and praise be

R

glo - ry, thanks — and praise be giv'n, thanks — and praise, —

giv'n thanks and praise — thanks and praise be giv'n, glo - ry thanks and

glo - ry, thanks — and praise be

— thanks — and praise — be giv'n, — thanks and praise be

praise thanks and praise be giv'n, glo - ry, thanks and praise — be

glo - ry, thanks and praise be giv'n, thanks and praise  
 giv'n, thanks and praise, thanks and praise be giv'n, glo - ry, thanks and  
 giv'n, glo - ry, thanks and praise, thanks and praise be giv'n,  
 giv'n, thanks and praise be giv'n, yea, thanks and praise be giv'n, thanks and praise be

**S**

be giv'n, thanks and praise be giv'n,  
 praise, thanks and praise be  
 glo - ry, thanks and praise, thanks and praise be  
 giv'n, glo - ry, thanks and praise, yea, thanks and praise be

glo - ry, thanks and praise  
 giv'n, glo - ry, thanks and praise  
 giv'n, glo - ry, thanks and praise, thanks and praise,  
 giv'n, glo - ry, thanks and praise,

be-  
be-  
and praise be  
— thanks and praise, thanks and praise, glo - ry,

**T**  
giv'n, — yea, glo -  
giv'n, glo - - ry, thanks  
giv'n, glo - - ry, thanks  
thanks  
**T**

*Fine*  
— ry, thanks and praise be\_ giv'n. All the world doth wor-ship  
and praise be giv'n. All the world doth wor-ship  
— and praise be — giv'n. All the world doth wor-ship  
— and praise be giv'n. All the world doth wor-ship  
*Fine*

Thee, Thou that

Thee, Thou that

Thee, Thou that

Thee, Thou that wilt our

wilt our Fa - - ther be,

wilt our Fa - ther be,

wilt our Fa - ther be,

Fa - - ther be,

Thou that wilt hence - forth grant our ut-most

Thou that wilt hence - forth grant our ut-most

Thou that wilt hence - forth grant our ut-most

Thou that wilt hence - forth grant our ut-most

long - ings, and bring Thy chil - dren with joy un-to heav'n.

long - ings, and bring Thy chil - dren with joy un-to heav'n.

long - ings, and bring Thy chil - dren - with joy un-to heav'n.

long - ings, and bring Thy chil - dren with joy un-to heav'n.

All the world doth wor-ship

All the world doth wor-ship

All the world doth wor-ship

All the world doth wor-ship

Thee, Thou that wilt

Thee, Thou that

Thee, Thou that wilt

Thee, Thou that

our Fa - ther be,  
wilt our Fa - ther be,  
our Fa - ther be,  
wilt our Fa - ther be,

Thou that wilt hence-forth grant our ut-most  
Thou that wilt hence - forth grant our ut-most  
Thou that wilt hence - forth grant our ut - most long -  
Thou that wilt hence-forth grant our ut-most

long - ings, and bring Thy chil - dren with joy un - to heavn. *D. C.*  
long - ings, and bring Thy chil - dren - with joy un - to heavn. *D. C.*  
- ings, and bring Thy chil - dren - with joy un - to heavn. *D. C.*  
long - ings, and bring Thy chil - dren with joy un - to heavn. *D. C.*

## Nº 44. "Now when Jesus was born in Bethlehem"

Recit.

Evangelist (Tenor)

Voice

Now when Je - sus was born in Beth - le - hem, in the land of

Piano

Ju - dah, in the days of Her - od the King, be - hold, there

came wise men - from the East to Je - ru - sa - lem,

## Nº 45. "Where is the new-born King?"

Chorus and Recitative

Tempo moderato

Soprano

Where, where, where is the new - born

Alto

Where, where, where, where, where

Tenor

say - ing, Where, where, where, where, where

Bass

Where, where, where, where, where

Piano

Tempo moderato



King, the King of the Jews? Where is the new-born King, the King of the  
 is the new-born King, the King of the Jews? where is the new-born  
 is the new-born King, the King of the Jews? where is the new-born  
 is the new-born King, the King of the Jews? where is the new-born

Jews? Where, where? where, where? **Recit.**  
**Alto Solo**  
 King, the King of the Jews? Where, where? Seek Him with-in my breast, For with me  
 King, the King of the Jews? Where, where?  
 King, the King of the Jews? Where, where?

**Recit.**  
*p*

**Chorus**  
 He vouch-saves to rest.  
 For we have  
 For we have seen, have seen His

*f*

Chorus

For we have seen, have seen His star, His  
 For we have seen, have seen His star, His star in the  
 seen, have seen His star, His star in the east,  
 star, His star in the east, for we have  
 star in the east, for we have seen, have seen His  
 east, have seen His star, for we have  
 for we have seen, have seen His star, His star— in the  
 seen, have seen His star, His star— in the east, for we have  
 star, for we have seen His star— in the east,— and are  
 seen, have seen His star, His star— in the east, and are  
 east, we have seen His star— in the east,—  
 seen, have seen His star, His star— in the east,

come, and are come to wor - ship, are come to wor -

come, and are come to wor - ship, are come to

and are come, and are come to wor - ship, are come to wor -

and are come, and are come to wor - ship, are come to wor -

- ship, are come to wor - ship Him. *Recit.*

wor - ship, to wor - ship Him. *Alto Solo* Re-joice that you this light be-

- ship, are come to wor - ship Him.

- ship, are come to wor - ship Him.

*Recit.*

*p*

hold, That doth its kind-ly beam un-fold. My Sav-iour, Thou, Thou art the light That shall up-

on the Gentiles shine: Thy beams shall make their darkness bright, And they shall surely hail it

Thine. How pure, how clear that light must be, That shines, O Lord, from Thee.

# No 46. "All darkness flies"

## Choral

**Andante**

**Soprano** *f* All dark - ness flies be - fore Thy

**Alto** *f* All dark - - ness flies be - fore Thy

**Tenor** *f* All dark - ness flies be - fore Thy

**Bass** *f* All dark - ness flies be - fore Thy

**Piano** *f* **Andante** (♩ = 46)

face, The shades of night to day give place, In  
 face, The shades of night to day give place, In  
 face, The shades of night to day give place, In  
 face, The shades of night to day give place, In

*mf* *cresc.* *f* *p*

Thy ways lead us - ev - er, That from Thy sight and  
 Thy ways lead us - ev - er, That from Thy sight and  
 Thy ways lead us - ev - er, That from Thy sight and  
 Thy ways lead us - ev - er, That from Thy sight and

*mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

glo - rious light Our hearts may wan - der nev - er.  
 glo - rious light Our hearts may wan - der nev - er.  
 glo - rious light Our hearts may wan - der nev - er.  
 glo - rious light Our hearts may wan - der nev - er.

*f* *f* *f* *f*

## No 47. "O Lord, my darken'd heart enlighten"

Air

**Piano** *Andante* ( $\text{♩} = 66$ )

The piano introduction is in D major, 2/4 time, and Andante tempo. It consists of four measures. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line of eighth notes.

Measures 5-8 of the piano accompaniment. The right hand continues the melodic line with various ornaments and grace notes, while the left hand maintains a consistent eighth-note bass line.

Measures 9-12 of the piano accompaniment. The right hand features a more active melodic line with frequent sixteenth-note patterns, and the left hand continues with eighth-note accompaniment.

Measures 13-16 of the piano accompaniment. The right hand has a flowing melodic line with many sixteenth notes, and the left hand provides a steady eighth-note bass line.

Measures 17-20 of the piano accompaniment. The right hand continues with a melodic line of sixteenth notes, and the left hand maintains the eighth-note bass line.

**A Bass**

O Lord, my — dark - en'd — heart — en - light - en, O

The vocal entry begins in measure 21 with the lyrics "O Lord, my — dark - en'd — heart — en - light - en, O". The vocal line is in the bass clef. The piano accompaniment continues with the same eighth-note bass line in the left hand and a melodic line in the right hand, marked with a piano (*p*) dynamic.

Lord, my dark - - end heart - en - light - en, and

B  
shew - to Thy ser - vant the bright -

- ness of Thy face; O Lord my dark-end heart -

C  
- en-light-en, and shew - to Thy ser-vant the

bright - - - ness of Thy face; O Lord,

— my dark-end heart en - light - en, and shew to Thy ser - vant the

bright - - - ness of — Thy face.

**D**

**E**

Thy word doth — shed up-on — the path - way of

*p*



life the

guid - ing light of grace,

and suf-fers not there-from my foot - steps to

wan - der. O Lord, my dark - end heart en -

light-en, and shew to Thy ser - vant the bright - ness



of — Thy face, en - light - - en my



heart, — O Lord, — my — dark - end — heart en -



light - en, and shew — to Thy ser - vant the —



bright - - - ness of Thy face, shew the bright - ness



of — Thy face.

The first four systems of the page show a continuous piano accompaniment. The right hand features a complex, flowing arpeggiated texture, while the left hand provides a steady, rhythmic foundation with eighth notes. The key signature is D major (two sharps), and the time signature is common time (C).

# № 48. "And when Herod the King heard it"

## Recitative

Evangelist (Tenor)

Voice

The vocal line is written in a recitative style, featuring a series of eighth and sixteenth notes. The lyrics are: "And when Herod the King heard it, he was troubled, and all Je-ru-sa-lem with him."

And when Herod the King heard it, he was troubled, and all Je-ru-sa-lem with him.

Piano

The piano accompaniment for the recitative section is sparse, consisting of block chords in the right hand and simple harmonic support in the left hand. The key signature remains D major, and the time signature is common time.

## Nº 49. "With fear why are ye taken?"

Recit.

Voice *Alto*

With fear why are ye tak-en? Why should the presence

Piano

of the Lord in you such dread a - wak-en? O! greet with

thank-ful-ness The love He is re - veal - ing, He comes that He may

*Evangelist (Tenor)*

bless Our sin-ful race with per-fect heal - ing. And

## Nº 50. "And gathering together"

Recit.

Voice

gather-ing together all the chief priests and scribes of the people, he enquir-ed of

Piano

themwhere the Christ should be born. And they said to him, in Beth-le-hem,

Andante (♩=50)

in the land of Ju-dah, for thus it is writ-ten by the Prophet: And thou

Beth-le-hem, in the land of Ju-dah, art in nowise the least a-mong

— the princes of Ju-dah, for out of thee shall come forth a lead-er,

that shall be Shepherd of — my people Is-ra-el.

## Nº 51. "Ah! when shall we see salvation"

## Terzet

Andante (♩ = 58)

Piano

**Piano**

**A Soprano**  
Ah! when shall we see sal - va - tion, when?

**Tenor**  
Ah! when shall we see, when see - sal - va - tion, when?

**Bass**  
Ah! when comes our con - so - la - tion, when? Ah! —

Ah! — when shall we see sal - va - tion, when? Ah! —

when comes, when comes — our con - so - la - tion?

when shall we see, — when see sal -

Ah! — when comes our con - so - la - tion, when?

va - tion? Ah! — when? Ah! — when

Alto Peace, peace, for sure - ly this is — He! Peace,

Tenor Ah! — when? Ah! — when

shall we see sal - va - tion?

peace, peace, peace, for sure - ly this is

comes our con - so - la - tion?

Ah! when shall we see sal - va - tion? C

He! Peace, peace, peace, peace, for sure - ly this is

Ah! when comes our con - so - la - tion?

Ah! when shall we see sal -

He, for sure - ly this is He! Peace,

Ah! when comes our con - so -

va - - - - - tion?

for sure - ly this is He! Peace, for surely

la - - - - - tion?



Alto

D

this is He!

E

Soprano

Je - sus, ah! then come

Tenor

Je - sus, ah! then come to me, Je -

E

p



to me, Je - sus, ah! then come

- sus, ah! then come, ah! Je - sus, come to



me, ah! Je - sus, ah! then come

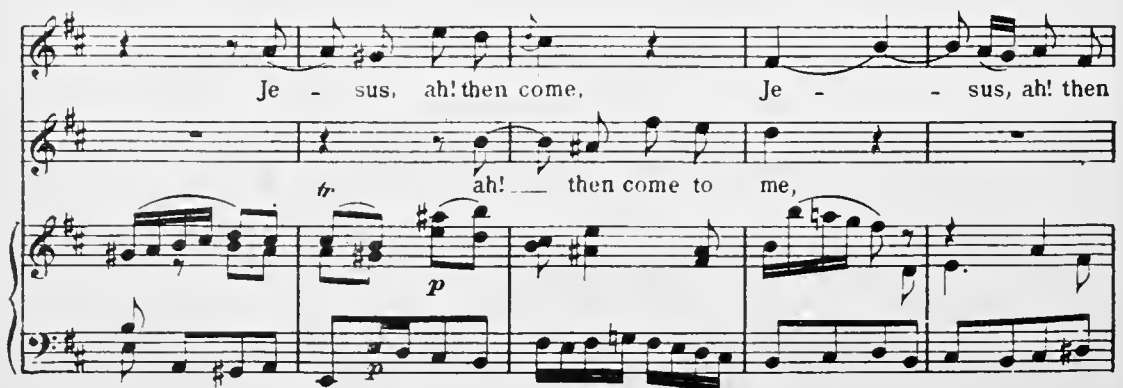
to



**F** me, Je - sus, ah! then come, then come to me,

to me, ah! then come to me,

**F**



Je - sus, ah! then come, Je - sus, ah! then

ah! then come to me,

*tr* *p*

**G**

come to me, Je - sus, ah! then come,

Je - sus, ah! then come to me, Je -

ah! Je - sus, come, ah! Je - sus,

- sus, ah! then come

come to me, ah! then

to me, Je - sus, ah! then come,

**H**

come to me. Ah!...

come to me. Je - sus, ah! then

**H**

*p*

— then come to me.

come.

*f* *p*

**I**

Ah! when —

Ah! when — shall we see — sal-va-tion, when? Ah! when

**I**

comes our con - so - la - tion, when? Ah! — when comes, when

shall we see, when see — sal-va-tion, when? Ah! — when

**K**

comes — our con-so - la - tion? Ah! — when comes our con-so -

shall we see sal - va - tion, when? Ah! — when shall we see.

**K**

la-tion, when? Ah! — when? Ah! when

*Alto*

Peace, peace, for sure-ly this is — He! Peace,

— when see sal - va - tion? Ah! — when? Ah! when

comes our con - so - la-tion? Ah! when

peace, peace, peace, for sure-ly this is He! Peace,

shall we see sal - va-tion? Ah! when

*L.*

comes our con - so - la-tion?

peace, peace, peace, for sure-ly this is — He, for sure-ly

shall — we see sal - va - tion?

*L.*

Ah! when comes our con - so - la -

this is He! peace, for sure -

Ah! when shall we see sal - va -

tion?

ly this is He! Peace, peace, peace, for

tion?

M

sure-ly this is He!

M

# No 52. "My Lord is King alone!"

Recit.

**Voice** *Alto*

My Lord is King a - lone! Each heart that for His glo - ry

**Piano** *p*

liv - eth, It - self to Him that free - ly giv - eth, Shall be the Sav - iour's throne.

# No 53. "This proud heart"

## Choral

**Soprano** *Andante*  
*mf* This proud heart with - in us swell - ing Is no pal - ace rich and fair,  
**Alto**  
*mf* This proud heart with - in us swell - ing Is no pal - ace rich and fair,  
**Tenor**  
*mf* This proud heart with - in us swell - ing Is no pal - ace rich and fair,  
**Bass**  
*mf* This proud heart with - in us swell - ing Is no pal - ace rich and fair,  
**Piano**  
*Andante* ( $\text{♩} = 46$ )  
*mf*

*p* But a dark and gloom - y dwell - ing, Till Thou deign to en - ter there.  
*p* But a dark and gloom - y dwell - ing, Till Thou deign to en - ter there.  
*p* But a dark and gloom - y dwell - ing, Till Thou deign to en - ter there.  
*p* But a dark and gloom - y dwell - ing, Till Thou deign to en - ter there.  
*p*

*mf* When Thy grace with - in it beam - eth, Full of heav'n - ly light it seemeth.  
*mf* When Thy grace with - in it beam - eth, Full of heav'n - ly light it seemeth.  
*mf* When Thy grace with - in it beam - eth, Full of heav'n - ly light it seemeth.  
*mf* When Thy grace with - in it beam - eth, Full of heav'n - ly light it seemeth.  
*mf*



# Part VI

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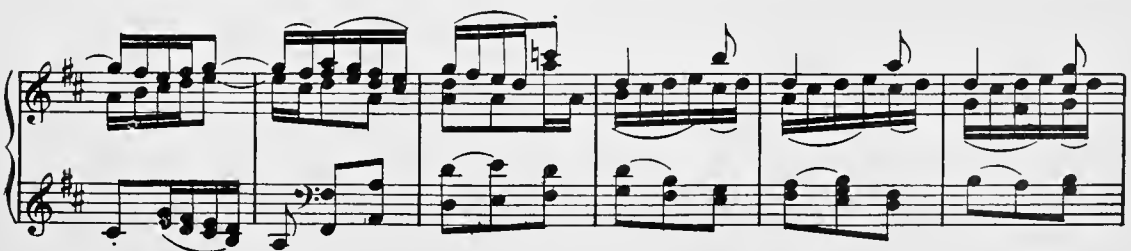
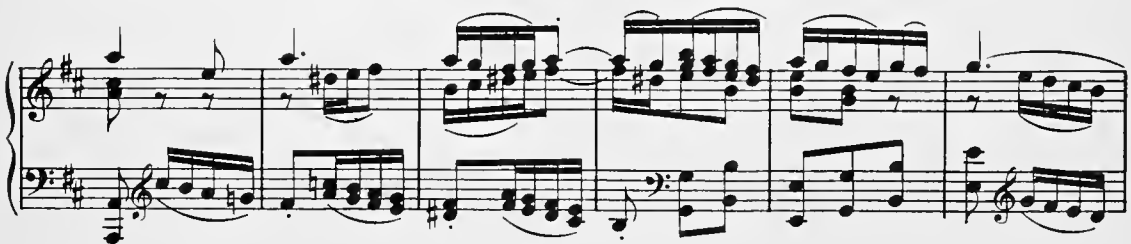
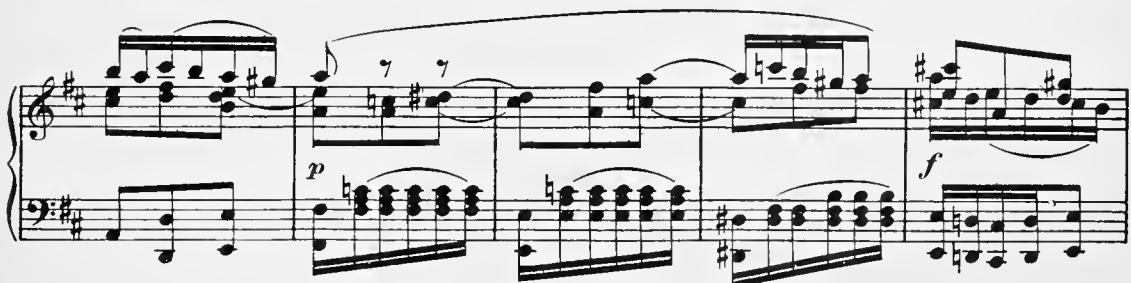
On the Festival of the Epiphany

Nº 54. "Lord, when our haughty foes assail us"

Chorus

Allegro (♩ = 112)

Piano





**A** Soprano

Alto

Tenor

Bass Lord, when our haugh - ty foes as - sail -

Lord, when our haugh - ty



**B**

Lord, when our haugh - ty foes as - sail

foes as - sail

us, our foes as - sail



us, our  
us, our foes — as — sail us, our haugh-ty  
us, Lord, when our haugh-ty foes as — sail us, our  
when our haugh-ty foes — as — sail

foes — as — sail us,  
foes as — sail us,  
foes — as — sail us, O! may it for our peace — a — vail

us,  
C

O! may it for our  
may it for our peace — a — vail  
us, for peace — a

D

peace a - vail us, for peace  
 — us, for peace a - vail us, may it  
 vail us, may it for our peace a - vail us, for peace a -  
 O! may it for our peace a - vail

E

a - vail us,  
 for our peace a - vail us, To rest up - on Thy  
 vail us, for peace a - vail us,  
 us, To rest up - on Thy

E

To rest up - on Thy might - y pow'r,  
 might - y pow'r, Thy might - y pow'r, to  
 To rest up - on Thy might - y pow'r,  
 might - y pow'r, to rest up - on Thy might - y

to rest up - on Thy pow'r, — to rest up - on Thy  
rest up - on Thy might - y pow'r, — rest up - on Thy  
to rest up - on Thy mighty pow'r, — to rest up -  
pow'r, — rest on Thy might - y pow'r, to rest up - on Thy

**F**  
pow'r, — O! — may it —  
pow'r, — rest on Thy might - — y pow'r, O!  
on Thy might - y pow'r, rest — on Thy might - y pow'r, O!  
might - y pow'r, — up - on Thy might - — y pow'r, O!

**F**  
for our peace a - vail us, to rest up - on Thy  
may it — for our — peace a - vail us, to rest up - on Thy  
may — it for our peace a - vail us, to rest up - on Thy  
may it — for our peace a - vail us, to rest up - on Thy —

might - y pow'r. G

might - y pow'r.

might - y pow'r.

might - y pow'r. Our

Our on - ly trust, do —

on - ly trust, do Thou be - friend

Our on - ly trust, do — Thou be - friend

Thou be - friend us, All

us, All need-ful strength and suc - cour send us To

H

Our on - ly trust, do -  
 need - ful strength and suc - cour send us To keep us safe in -  
 keep us safe in dan - ger's hour, safe in dan - ger's hour;

H

Thou be - friend  
 us, All need - ful strength and suc - cour send us, to  
 dan - ger's hour; Our on - ly trust, do - Thou - be - friend us, our  
 Our on - ly trust, do Thou be - friend us, all need - ful

I

us, all need - ful strength and  
 keep us safe in dan - ger's hour, all need - ful strength and  
 on - ly trust, do Thou - be - friend us, all need - ful strength and  
 strength and suc - cour send us, to keep - us safe in dan -

suc - cour send us, to keep\_ us safe\_ in dan - ger's hour,

suc - cour send us, to keep\_ us safe\_ in dan - ger's hour,

suc - cour send us, to keep\_ us safe in dan - ger's hour,

- ger's hour, to keep us safe\_ in dan - ger's hour,

safe in dan - ger's hour.

safe in dan - ger's hour.

safe in dan - ger's hour.

safe in dan - ger's hour.

**K** Lord, when our haugh - ty foes\_ as - sail us, Lord,

Lord, when our haugh - ty foes as - sail us, Lord,

Lord, when our haugh - ty foes as - sail us,

Lord, when our haugh - ty foes\_ as - sail us,

**K**



us, Lord, when our haugh - ty

when our haugh - ty foes as - sail

Lord, when our haugh - ty

foes as - sail

us, our foes as - sail us, O!

us, Lord, when our haugh - ty foes as - sail us, O!

foes as - sail us, O!

Lord, when our haugh - ty foes as - sail us, O!

may it for our peace a - vail us,

may it for our peace a - vail us,

may it for our peace a - vail us,

may it for our peace a - vail us, To rest up - on Thy

To rest — up — on — Thy might - y pow'r, to —  
 might - y pow'r, O! may it for our peace a - vail us, To

To rest — up — on — Thy  
 — rest up - on — Thy might - y — pow'r, O! may it for our  
 rest — up - on, to — rest up - on — Thy might -

N  
 To rest — up — on — Thy might - y pow'r, O!  
 might - y pow'r, To — rest up - on — Thy might - y pow'r, O!  
 peace a - vail — us, To — rest up - on — Thy might - y  
 - y pow'r, — O! may it for — our peace a - vail — us, To

may it for our peace a - vail us, To rest up - on Thy

may it for our peace a - vail us, To rest up - on Thy

pow'r, To rest up - on Thy pow'r, To rest up - on Thy

rest up - on Thy might - y pow'r, To rest up - on Thy

might - y pow'r, on Thy might - y pow'r. Lord,

might - y pow'r, on Thy might - y pow'r. Lord,

might - y pow'r, on Thy might - y pow'r. Lord,

might - y pow'r, on Thy might - y pow'r. Lord,

when our haugh - ty foes as - sail us, O! may it for our peace

when our haugh - ty foes as - sail us, O! may it for our

when our haugh - ty foes as - sail us, O! may it for our

when our haugh - ty foes as - sail us, O! may it for our

P

a - vail us, for peace

peace - a - vail us, - To rest - up - on - Thy might - y pow'r, O!

peace a - vail us, To rest - up - on - Thy might - y pow'r, O!

peace a - - vail us, To rest - up - on - Thy might - y pow'r, O!

P

a - vail us, To rest - up - on - Thy

may - it for our peace a - vail us, To rest up - on Thy

may it for - our peace a - vail us, To rest up - on Thy

may - it for our peace a - vail us, To rest up - on Thy

might - y pow'r, to rest up - on Thy might-y pow'r.

might - y pow'r, to rest up - on Thy might-y pow'r.

might - y pow'r, to rest up - on Thy might-y pow'r.

might - y pow'r, to rest up - on Thy might-y pow'r.

# Nº 55. "Then Herod called the Wise Men"

## Recitative

**Evangelist (Tenor)**

**Voice** Then Her-od call-ed the wise men pri-vi-ly, and learn-ed of

**Piano**

them ex-act-ly what time the star ap-peard. And he

**Herod (Bass)**

sent them to Beth-le-hem, and said, Go your way,

and en-quire ex-act-ly for the young child, and when ye have found Him,

bring me word, that I may come and wor-ship Him al- so.

## No 56. "Thou traitor"

## Recitative

**Voice** *Soprano*

Thou trai - tor, thou but seek'st the Lord to kill, And

**Piano** *p*

tri - est ev - 'ry craft to work on Him thy will. But

He whose pow'r no tongue can tell Is kept in all His ways.

Een now thy false and wick - ed heart, In spite of all its

craft, its trai-trous part Be - fore the Lord thou seek'st to kill dis-plays.

## No 57. "Naught against the power"

Air

Andante ( $\text{♩} = 69$ )

Piano

First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamics include *f* (forte) and *p* (piano).

Second system of the piano introduction, continuing the melodic and accompanimental patterns from the first system.

Third system of the piano introduction, concluding the instrumental prelude.

A Soprano

Naught a - gainst the pow'r He wield-eth Can our fee - ble arm pre-

First system of the vocal and piano accompaniment. The soprano voice enters with the first line of the text. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *p* (piano).

Second system of the vocal and piano accompaniment. The vocal line continues with the second line of the text. The piano accompaniment provides harmonic support.

our fee-ble arm pre-vail, Naught doth all our might a-

vail, all our might a - **B** -vail.



C

When His

*p*

voice th'Almighty shews, when His voice — th'Almighty shews, All the

earth be- fore Him yield-eth, Fall at once His haughty foes, at once, at

D

once, at once; Them no pride — from ru- in shield-eth.

When His

*p* 7

voice— th'Almighty shews, when — His voice, His voice th'Almighty shews, All the

*p*

earth be- fore Him yield- eth, Fall at once— His haughty foes, fall —

at\_ once His haughty foes;— Them— no\_ pride from ru- in shield-

E

eth.

This musical score is for a piano and voice piece. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first staff is for the voice, starting with a whole note E4, followed by rests. The second staff is for the piano, starting with a forte (f) dynamic. The score is divided into six systems, each with two staves. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as trills (tr), accents (^), and slurs. Dynamics like piano (p) and forte (f) are used throughout. The key signature changes to one sharp (F#) at measure 10. The score ends with a double bar line at measure 12.



# No. 58. "And they, when they had heard the king"

Evangelist (Tenor)

Recitative

Voice

And they, when they had heard the king, went their way. And lo, the star which

Piano

The first system of the recitative features a tenor voice part and piano accompaniment. The voice part is written in G major and common time, with lyrics underneath. The piano accompaniment consists of a treble and bass staff, with the right hand playing chords and the left hand playing a simple bass line.

they had seen in the east went be-fore them, un-til it came and stood o-ver

The second system continues the recitative. The voice part has lyrics underneath. The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand.

where the young child was. When they saw the star, they re-joic-ed ex-

The third system concludes the recitative. The voice part has lyrics underneath. The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand.

ceed-ing - ly, and com-ing in - to the house, they saw the young child with

Ma - ry His moth - er; and fall - ing down, they wor - ship - ped

Him, and having opened their treasures, they offer'd Him gold, frankincense, and myrrh.

# No 59. "Beside Thy cradle here I stand"

## Choral

**Adagio**

**Soprano** *mf* Be - side Thy cra-dle here I stand, O Thou that ev - er

**Alto** *mf* Be - side Thy cra-dle here I stand, O Thou that ev - er

**Tenor** *mf* Be - side Thy cra-dle here I stand, O Thou that ev - er

**Bass** *mf* Be - side Thy cra - dle here I stand, O Thou that ev - er

**Piano** *mf* **Adagio** (♩ = 40)

liv - est, And bring Thee with a will - ing hand The ver - y gifts Thou  
 liv - est, And bring Thee with a will - ing hand The ver - y gifts Thou  
 liv - est, And bring Thee with a will - ing hand The ver - y gifts Thou  
 liv - est, And bring Thee with a will - ing hand The ver - y gifts Thou

giv - est. Ac - cept me; 'tis my mind and heart, My  
 giv - est. Ac - cept me; 'tis my mind and heart, My  
 giv - est. Ac - cept me; 'tis my mind and heart, My  
 giv - est. Ac - cept me; 'tis my mind and heart, My

soul, my strength, my ev - 'ry part, That Thou from me re - quir - est.  
 soul, my strength, my ev - 'ry part, That Thou from me re - quir - est.  
 soul, my strength, my ev - 'ry part, That Thou from me re - quir - est.  
 soul, my strength, my ev - 'ry part, That Thou from me re - quir - est.

# No 60. "And being warned of God"

## Recitative

Evangelist (Tenor)

**Voice**

And be-ing warned of God in a dream that they should not re-turn to

**Piano**

Her-od, they de-part-ed by an-oth-er way to their own land.

# No 61. "Depart! enough"

## Recitative

Tenor

**Voice**

De-part! e-nough, my trea-sure I re-tain, With

**Piano**

me He doth re-main, And while I live will not for-sake me;

**Allegro**

**Recit.**  
**Adagio**

He to His kind em-brace With soft and gen-tle

**p**

grace And sweet-est ten - der - ness will take me. Now as my  
 Recit. *Allegro*  
*f* *p*

bridegroom I re-ceive Him, And all my heart's de-vo-tion give Him  
*Allegro*  
*f*

Full well I know He lov - eth me, And I, too, love Him heart-i -  
 Recit.  
*p*

ly, And for His hon - our live. What foe from me this joy can  
*Allegro* Recit.  
*f* *p*

rend That He vouch-safes to give? Thou, Je - sus,  
*Allegro* Recit. *Allegro* Recit.  
*f* *p* *f* *p*



*Adagio a tempo*

art my con-stant friend, And in dis - tress I cry to Thee, Lord,

*Adagio a tempo*

help, Lord, help, my shield and succour be.

## Nº 62. "Ye foes of man"

Air

*Andante con moto* (♩ = 63)

**Piano**



**A**

**Tenor**

Ye



foes of man, your might is shak - en, Dis - may no - more in -

me - ye - wak - en; My strength, my shield, is ev - er -

near, my strength, my shield, is near, is near! Ye

foes of man, your might is shak - en, Dis - may no - more in -

me - ye - wak - - - en; My strength, my shield, is

near, — my strength, my shield, — is ev - er near!

**C**

What though with fear — ye strive to — fill — me, And

**D**

*p*

threat-en — in — your rage to — kill — me? Be - hold, my Sav - iour

dwel - eth here, be - hold, my Sav - iour dwell - eth here. **E**

**F** What though with fear\_ ye

strive to fill\_ me, And threat - en in\_ your rage to\_

kill\_ me? Be - hold, my Sav-iour dwell - - eth here, be -

Adagio

Tempo I

hold, — my Sav - iour dwell - eth here.

Ye

*p*

**G**

foes of — man, your might is — shak - en, Dis - may no —

more in — me — ye — wak - en, My strength, My

shield, is ev - er\_ near, my strength, my shield, is

near, is near! Ye foes of\_ man, your might is\_

shak - en, Dis - may no\_ more in\_ me\_ ye wak - en, My

strength, my shield, is near, is near, my strength, my shield, is ev -

er near, my strength, my shield, is ev - er\_ near, my

**I** *Adagio* **Tempo I**

strength, my shield, is ev - er near!

**No 63. "O'er us no more the fears of hell"**  
**Recitative Solo**

**Soprano Solo** *Andante*  
 O'er us no more shall fears of hell, \_\_\_\_\_

**Alto Solo**

**Tenor Solo**  
 No more shall sin or death pre -

**Bass Solo**

**Piano** *Andante*

Our Sav - iour, Je - sus, will not fail,

Our Sav-iour, Je-sus, will not fail,

vail,

O'er us no more shall fears of

our Sav - iour will not fail,

our Sav-iour, Je - sus, will not

no more shall sin or death pre - vail:

hell, of hell pre - vail: Our Sav - iour,

our Sav-iour, Je - sus, will not fail.

fail, our Sav-iour, Je - sus, will not fail.

Our Sav-iour, Je - sus, will not fail.

Je - sus, will not fail, our Sav-iour will not fail.



# No 64. "Now vengeance hath been taken"

191

## Choral

Andante (♩=58)

Piano

The piano accompaniment for the first system is written for a grand piano. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady, rhythmic accompaniment with eighth and sixteenth notes. The music is in the key of D major (two sharps) and common time (C). A forte (f) dynamic marking is present at the beginning of the right hand part.

Soprano

Now ven - geance hath been tak - en  
And Christ doth end in tri - umph

Alto

Now ven - geance hath been tak - en  
And Christ doth end in tri - umph

Tenor

Now ven - geance hath been tak - en  
And Christ doth end in tri - umph

Bass

Now ven - geance hath been tak - en  
And Christ doth end in tri - umph

The piano accompaniment for the second system continues the musical themes established in the first system. It features similar intricate right-hand passages and a consistent left-hand accompaniment. The forte (f) dynamic is maintained throughout this section.

On all the foes of  
The con - flict He be -

On all the foes of  
The con - flict He be -

On all the foes of  
The con - flict He be -

On all the foes of  
The con - flict He be -

man,  
gan.

man,  
gan.

man,  
gan.

man,  
gan.

Sin, Death, and Hell, and  
 Sin, Death, and Hell, and  
 Sin, Death, and Hell, and  
 Sin, Death, and Hell, and

Sa - tan, Their might - y  
 Sa - tan, Their might - y  
 Sa - tan, Their might - y  
 Sa - tan, Their might - y

Vic - tor own;  
 Vic - tor own;  
 Vic - tor own;  
 Vic - tor own;

And Man doth stand for -

And Man doth stand for -

And Man doth stand for -

And Man doth stand for -

The first system shows four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'And Man doth stand for -'. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

The piano accompaniment for the first system, showing the right and left hands. The right hand has a complex, flowing melody with many sixteenth and thirty-second notes. The left hand has a more rhythmic bass line with eighth and sixteenth notes.

giv - en

giv - en

giv - en

giv - en

The second system shows the same four vocal staves and piano accompaniment. The vocal parts enter with the lyrics 'giv - en'. The piano accompaniment continues with its complex, flowing melody.

The piano accompaniment for the second system, showing the right and left hands. The right hand continues its complex, flowing melody, and the left hand continues its rhythmic bass line.

The piano accompaniment for the third system, showing the right and left hands. The right hand continues its complex, flowing melody, and the left hand continues its rhythmic bass line.

Be - fore His Fa - ther's throne.

Be - fore His Fa - ther's throne.

Be - fore His Fa - ther's throne.

Be - fore His Fa - ther's throne.











